

The

Messiah

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THE
MESSIAH.

Oratorio.

COMPOSED BY

G. F. HANDEL.

THIS ORATORIO WAS COMPOSED IN THE YEAR 1741.

PRESTON:
JAMES ASKEW & SON, CORPORATION STREET.

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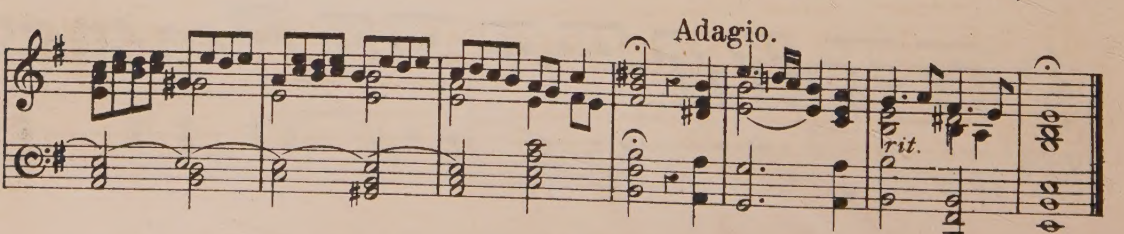
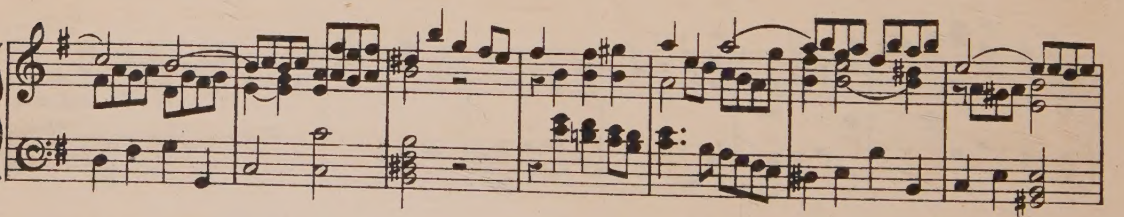
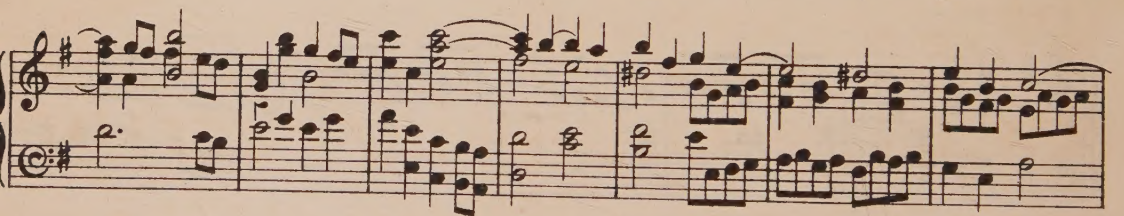
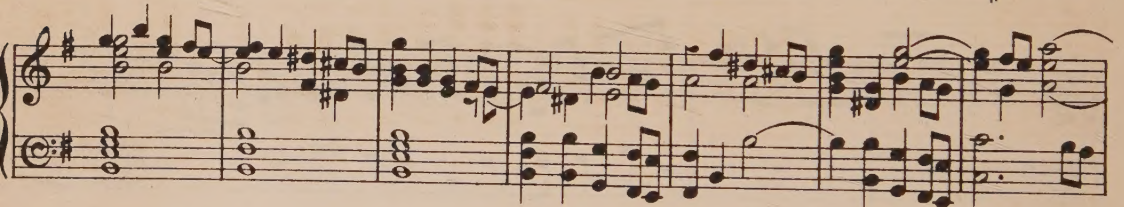
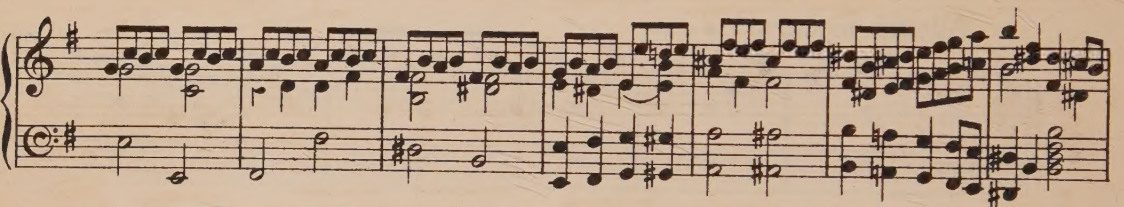
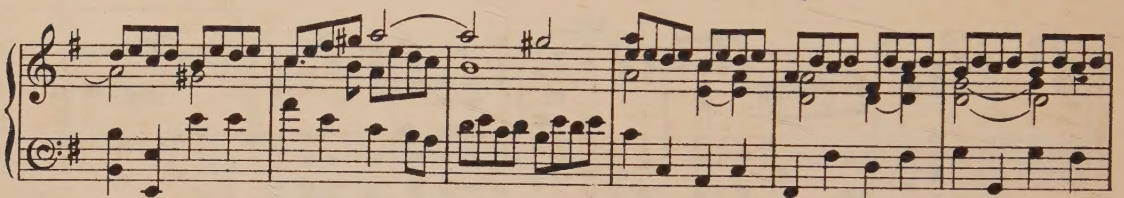
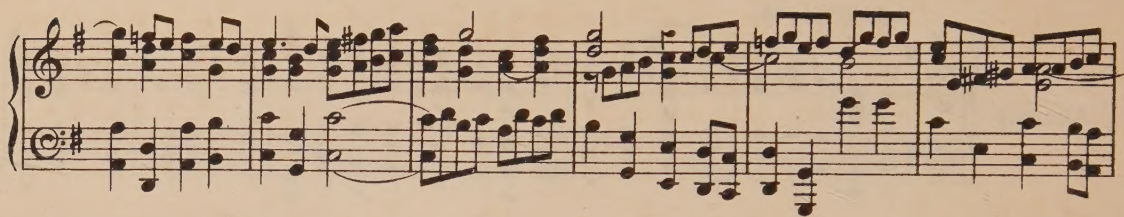
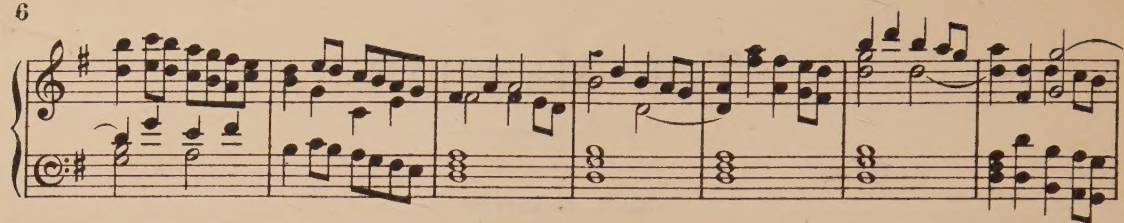
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No. 2. RECIT.—"COMFORT YE, MY PEOPLE?"

Isaiah xl. v. 1, 2, 3.

Larghetto e piano. ♩ = 80.

Sym. *p*

Tenor.

Comfort ye, Com - - - fort ye, my people,

fp *p*

ad lib. *Tempo.*

Com - fort ye, Com - - - fort ye my peo-ple,

p *fp*

saith your God; saith your God; speak ye

mf *p sempre staccato*

comfort-a-bly to Je - ru - salem, speak ye comfort-a-bly to Je - ru - salem, and

cry un - to her that her war - fare, her war - fare is ac -

p

complished, that her i - ni - qui - ty is par - don'd, that her i - ni - qui - ty is par -

tr

don'd. The voice of

f

him that crieth in the wil - der - ness, "Pre - pare ye the way of the

f

Lord, make straight in the de - sert a high - way for our God?"

Segue Aria.

No. 3. ARIA.—“EV’RY VALLEY SHALL BE EXALTED.”

Isaiah xl., v. 4.

Andante. ♩ = 84.

The musical score is written for piano and voice (Tenor). It consists of six systems of music. The first system shows the piano introduction with a forte (f) dynamic. The second system continues the piano accompaniment with piano (p) and forte (f) dynamics. The third system introduces the Tenor voice with the lyrics "Ev'-ry val - ley,". The fourth system continues the vocal melody with the lyrics "ev'-ry val - ley, shall be ex - alt - ed, shall be". The fifth system continues the piano accompaniment with the lyrics "ex - alt". The sixth system concludes the piece with the lyrics "- ed, shall be ex - alt - ed,". The score is in G major (three sharps) and common time (C). The tempo is marked "Andante" with a quarter note equal to 84 beats per minute.

f

p *f* *p*

Tenor.

Ev'-ry val - ley,

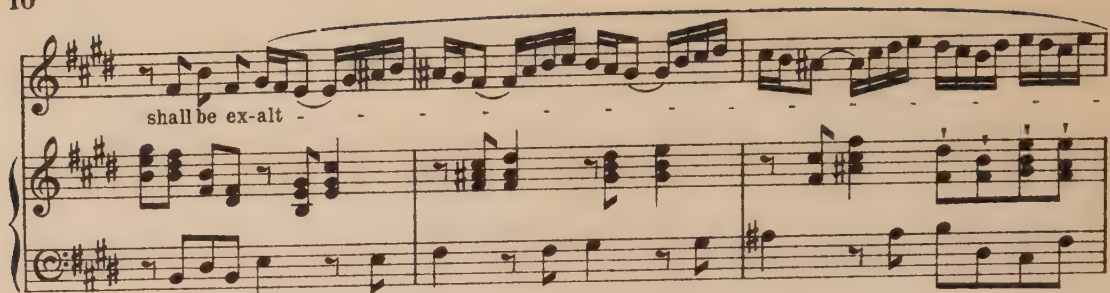
f

ev'-ry val - ley, shall be ex - alt - ed, shall be

p

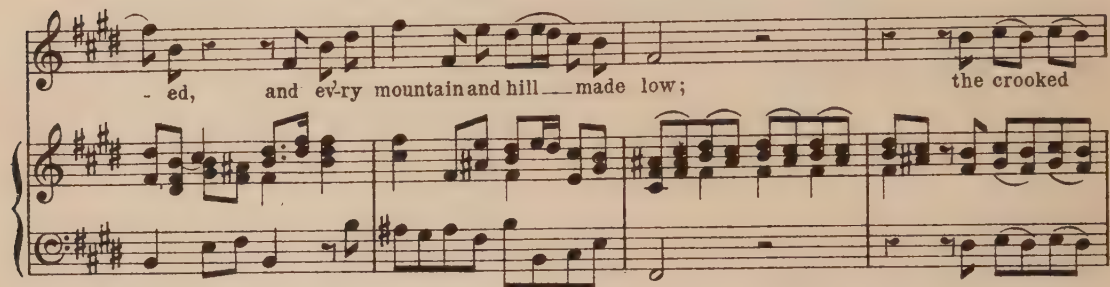
ex - alt

- ed, shall be ex - alt - ed,



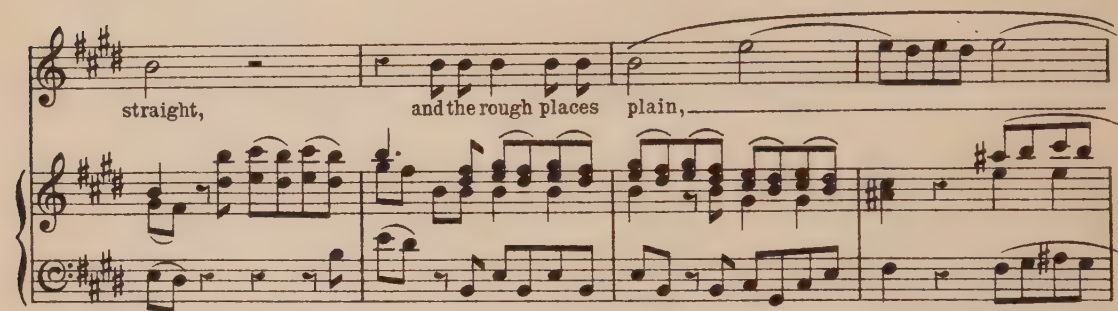
shall be ex-alt -

This system contains the first line of music. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics "shall be ex-alt -" are written below the first few notes. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both in the same key signature. The right-hand part features a series of chords and moving lines, while the left-hand part provides a steady bass line.



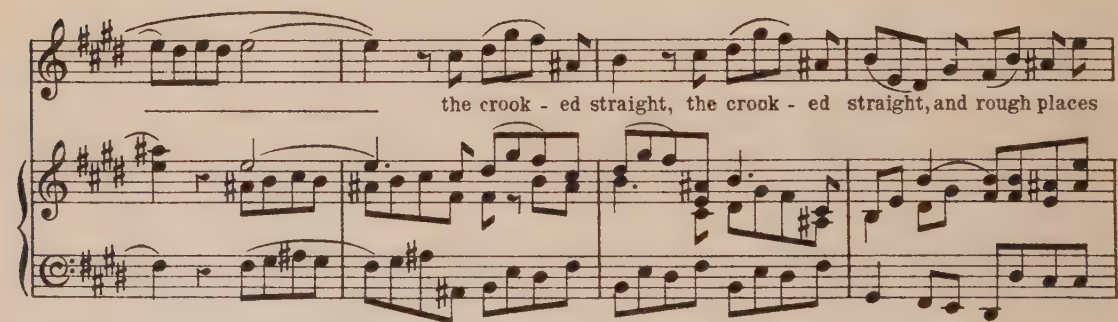
- ed, and ev-ry mountain and hill made low; the crooked

This system continues the musical piece. The vocal line has a longer note value, and the piano accompaniment continues with similar harmonic and rhythmic patterns. The lyrics "ed, and ev-ry mountain and hill made low; the crooked" are spread across the system.



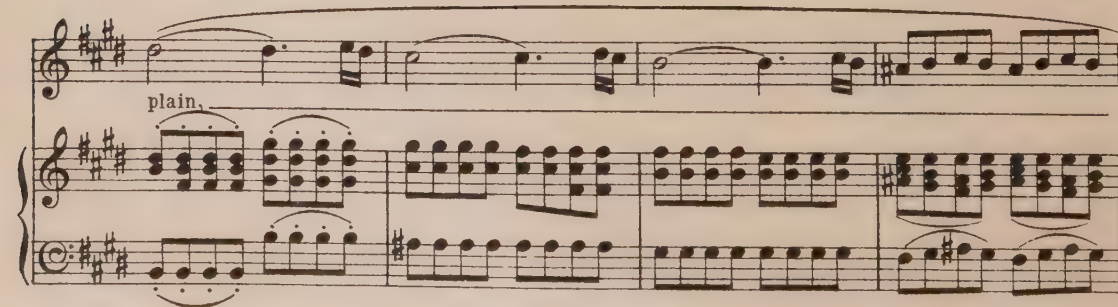
straight, and the rough places plain,

This system shows the vocal line with a rest followed by a new phrase. The piano accompaniment features more complex chordal textures. The lyrics "straight, and the rough places plain," are positioned below the vocal staff.



the crook - ed straight, the crook - ed straight, and rough places

This system continues the vocal melody and piano accompaniment. The lyrics "the crook - ed straight, the crook - ed straight, and rough places" are written below the vocal staff.



plain,

This is the final system on the page. The vocal line concludes with a long note. The piano accompaniment ends with a final chord. The lyrics "plain," are written below the vocal staff.

— and the rough pla-ces plain.

Ev'-ry val-ley, ev'-ry val-ley shall be ex-alt -

ed,

Ev'-ry val-ley, ev'-ry val-ley shall be ex-alt -

ed, and ev'-ry moun-tain and hill made low,

the crook-ed straight, the crook-ed straight, the

crooked straight, and the rough places plain, and the rough pla-ces

plain, and the rough pla-ces plain,

the crooked straight, and the rough pla - ces plain.

No. 4. CHORUS.—“AND THE GLORY OF THE LORD.”

Isaiah, xl.v. 5.

Allegro. ♩ = 100.

Soprano.

Alto.

Tenor.

Bass.

Accomp.

And the glo-ry, the

And the glo-ry, the glo-ry of the Lord, the

And the glo-ry, the

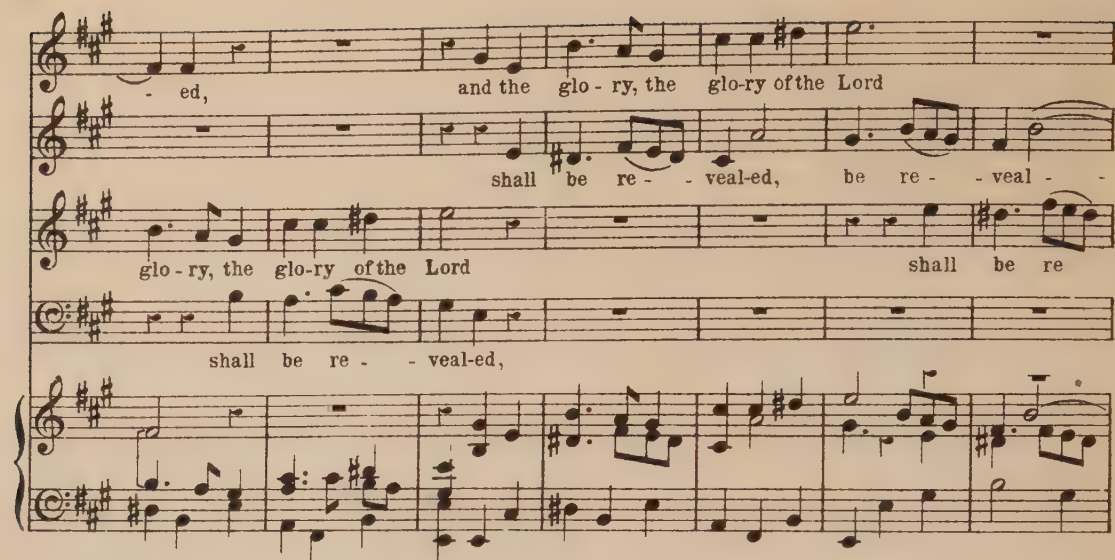
And the glo-ry, the

glo-ry of the Lord shall be re-veal-

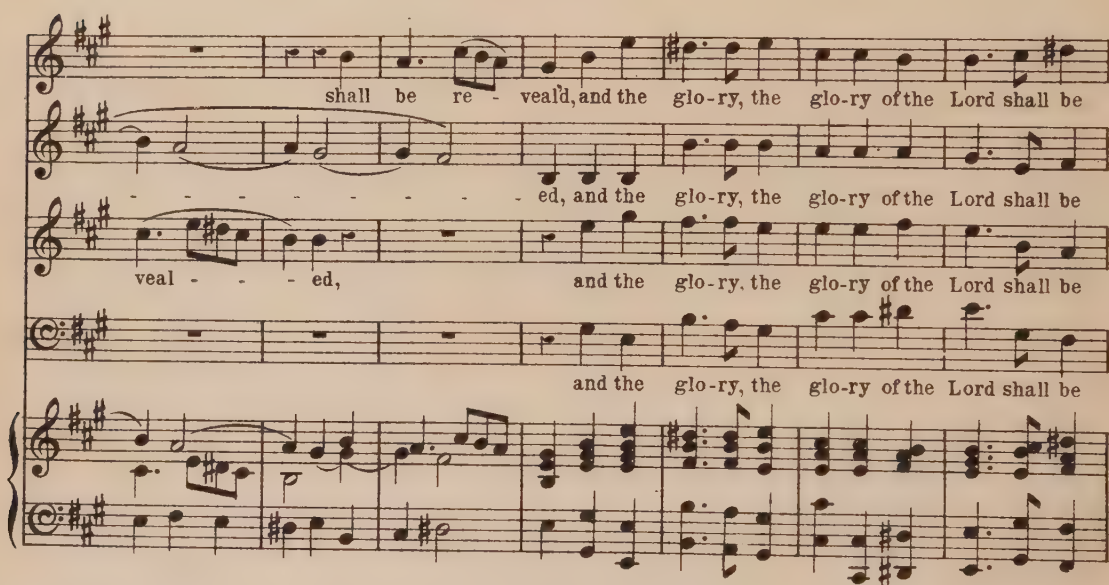
glo-ry of the Lord shall be re-veal-

glo-ry of the Lord shall be re-veal- ed, And the

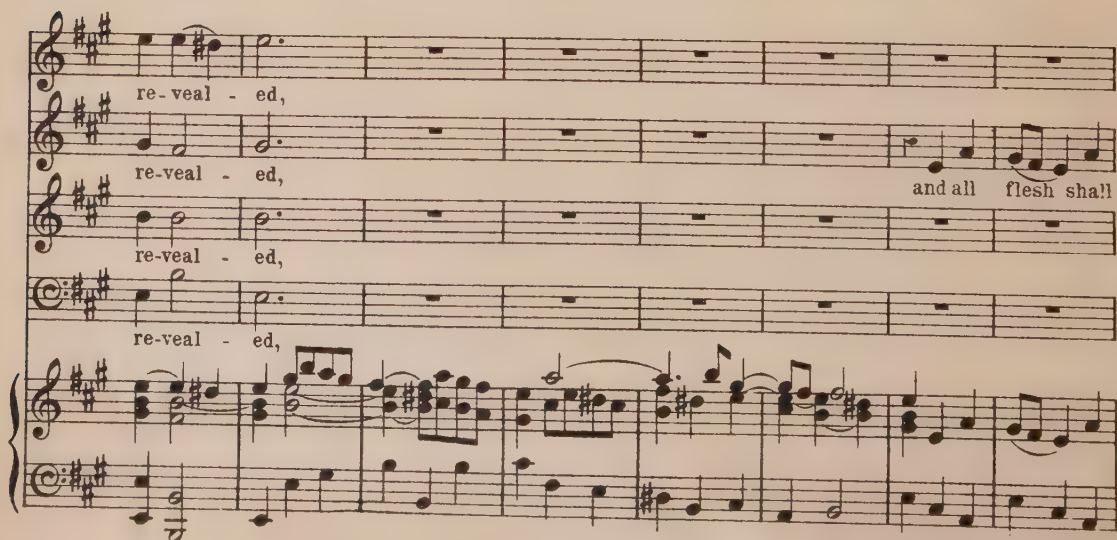
glo-ry of the Lord shall be re-veal- ed,



ed, and the glo-ry, the glo-ry of the Lord
shall be re - - veal-ed, be re - - veal - -
glo-ry, the glo-ry of the Lord shall be re
shall be re - - veal-ed,



shall be re - veal-d, and the glo-ry, the glo-ry of the Lord shall be
ed, and the glo-ry, the glo-ry of the Lord shall be
veal - - - ed, and the glo-ry, the glo-ry of the Lord shall be
and the glo-ry, the glo-ry of the Lord shall be



re-veal - ed,
re-veal - ed, and all flesh shall
re-veal - ed,
re-veal - ed,

see it to - ge - ther,
and all flesh shall see it to - ge - ther; For

and all flesh shall see it to - ge - - - ther; For the
and all flesh shall see it to - - ge - - - ther;
the mouth of the Lord hath spo-ken it;
the mouth of the Lord hath spo-ken it;

mouth of the Lord hath spo - ken it
and all flesh shall see it to - ge - - - ther; and all flesh, and all
and all flesh shall see it to - ge - - - ther; and all flesh shall
and all flesh shall see it to - ge - - - ther;

and all flesh shall see it to -
 flesh shall see it to - ge - ther, and all flesh shall see it to -
 see it to - ge - - - ther; the mouth of the Lord hath
 For the mouth of the Lord hath

ge - - ther; And the glo - ry, the
 ge - - ther; And the glo - ry, the
 spo - ken it. And the glo - ry, the
 spo - ken it. And the glo - ry, the

glo - ry of the Lord, and all flesh shall see it to - ge - ther; the
 glo - ry of the Lord, and all flesh shall see it to - ge - ther;
 glo - ry of the Lord, and all flesh shall see it, shall see it to - ge - ther;
 glo - ry of the Lord, and all flesh shall see it to - ge - ther;

mouth of the Lord hath spo-ken it.

and the glo-ry, the glo-ry of the Lord shall be re - - veal - ed,

and all

l.h.

for the mouth of the

and all flesh— shall see it to - ge-ther;

flesh, shall see it to - ge-ther; the glo-ry, the

and all flesh,— shall see it to - ge-ther;

Lord hath spo - - ken it, hath spo - -

for the mouth of the Lord

glo - ry of the Lord shall be re - - veal - -

and the glo - ry, the glo - ry of the Lord shall be

ken it. and the
hath spo-ken it; and all flesh— shall see it to—
—ed, and all flesh— shall see it to—
re - veal - - ed, and all flesh— shall see it to—

glo - ry, the glo - ry, the glo - ry, of the Lord shall be re - -
ge - ther; and the glo - ry, the glo - ry of the
ge - ther; and the glo - ry, the glo - ry of the
ge - ther; and the glo - ry, the glo - ry of the

veal - - ed,
Lord shall be re - - veal - - ed, re - veal - ed, and all
Lord shall be re - - veal -
Lord shall be re - - veal - - ed, re - veal -

and all flesh shall see it to - ge - ther, to - ge - - ther; For the mouth
flesh shall see it to - ge - ther, to - ge - - ther; For the
ed, and all flesh shall see it to - ge - ther, to - ge - - ther; For the
ed, for the mouth of the Lord hath spo - ken it. For the

of the Lord hath spo - ken it, for the mouth of
mouth of the Lord hath spo - ken it, for the mouth of
mouth of the Lord hath spo - ken it. For the mouth of the
mouth of the Lord hath spo - ken it. For the mouth of the

Adagio.

the Lord hath spo - - ken it.
the Lord hath spo - - ken it.
Lord, — the mouth of the Lord hath spo - - ken it.
Lord, — the mouth of the Lord hath spo - - ken it.

Adagio.

No. 5. RECIT.—“THUS SAITH THE LORD.”

Haggai, ii, v. 6, 7.— Malachi, iii, v. 1.

♩ = 144.

Bass.

Thus saith the Lord, the Lord of Hosts:

Yet once a lit - tle while and I will shake

the heav'ns and the earth, the sea and the dry land,

and I will shake and I will shake

all na - tions; I'll

p

shake the heav'ns, the earth, the sea, the

dry land, all na-tions, I'll shake, and the de-

sire of all

na-tions shall come. The Lord whom ye seek, shall suddenly come to his

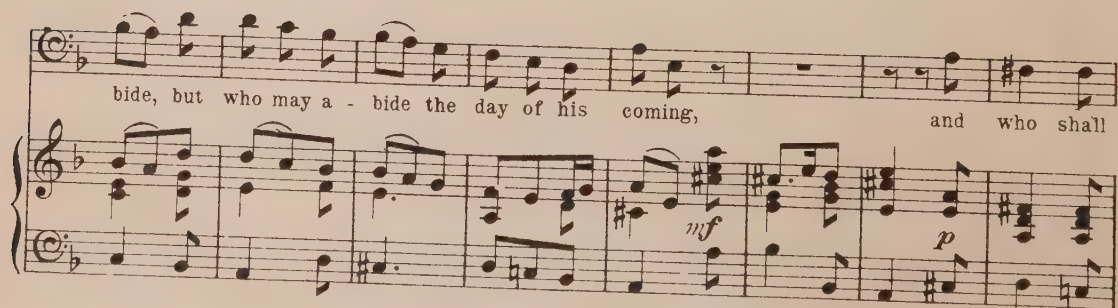
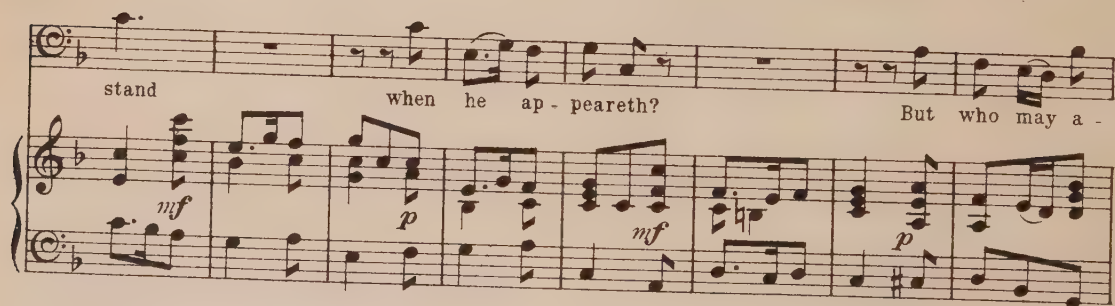
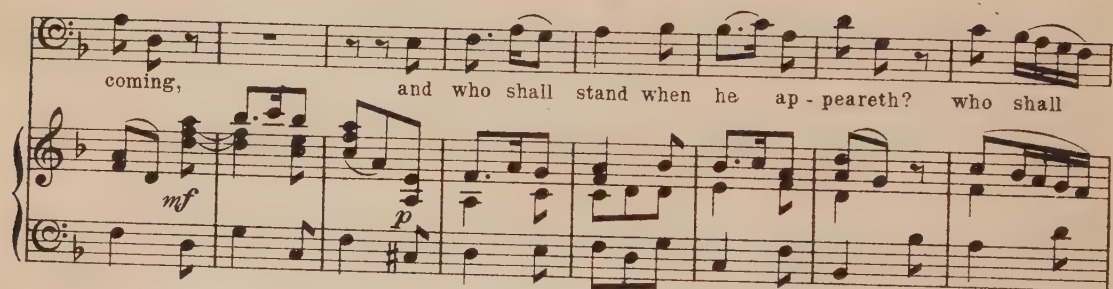
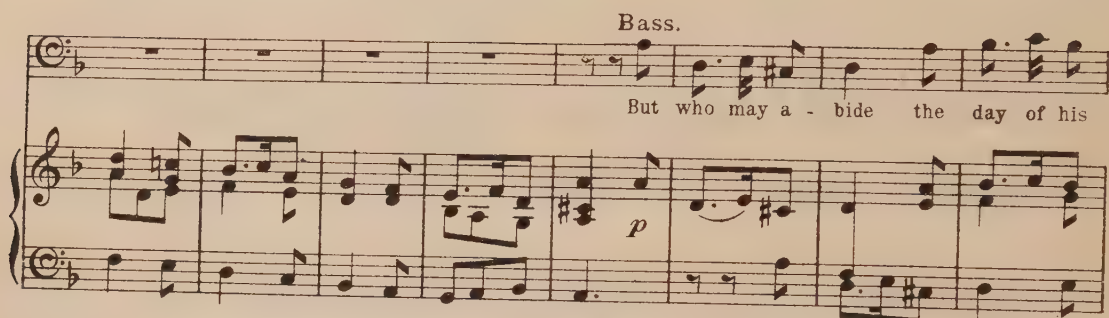
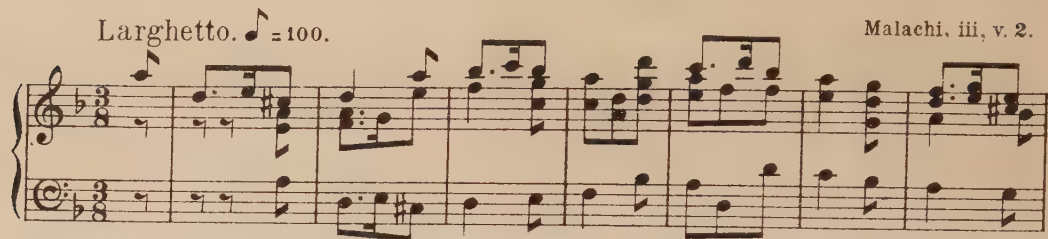
tem-ple, ev'n the messenger of the co-ve-nant whom ye de-light in,

be-hold he shall come, saith the Lord of Hosts.

No. 6. AIR.—“BUT WHO MAY ABIDE THE DAY OF HIS COMING?”

Larghetto. ♩ = 100.

Malachi, iii, v. 2.



stand when he ap - - peareth? and who shall stand

mp *p*

when _____ he ap - pear - - - - - eth?

Prestissimo.

when _____ he ap - pear - - - - - eth?

For he is

like _____ a re - fi - - - - - ner's fire, _____

For he is like a re - fi -

- ner's fire

Who shall stand when he ap - pear - eth? For

he is like a re - fi -

- ner's fire. For

he is like a re - fi - - - - - ner's

fire And who shall stand when

Larghetto.

he ap - pear-eth? But who may a - bide the day of his coming,

and who shall stand, and who shall stand, when

he ap - pear-eth? when he ap - pear-eth?

Prestissimo.

For he is like a re-fi-ner's fire like a re-fi-ner's fire and who shall stand when he, when he ap-pear-eth? and who shall stand when he ap-pear-eth? For he is like a re-fi-ner's fire and who shall

stand when he ap - pear - eth, when

The first system of the musical score. The vocal line is in B-flat major, starting with a half note 'stand', followed by a half note 'when', then a half note 'he', and a half note 'ap -'. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

he ap - pear - eth? For he is

The second system of the musical score. The vocal line continues with a half note 'he', a half note 'ap -', a half note 'pear -', and a half note 'eth?'. The piano accompaniment continues with the same eighth-note patterns.

like a re - fi -

The third system of the musical score. The vocal line continues with a half note 'like', a half note 'a', and a half note 're -'. The piano accompaniment continues with the same eighth-note patterns.

Adagio.
- ner's fire. For he is like a re - fi - ner's

The fourth system of the musical score, marked *Adagio*. The vocal line continues with a half note '- ner's', a half note 'fire.', and a half note 'For'. The piano accompaniment continues with the same eighth-note patterns.

Tempo primo.
fire.

The fifth system of the musical score, marked *Tempo primo*. The vocal line continues with a half note 'fire.'. The piano accompaniment continues with the same eighth-note patterns.

The sixth system of the musical score, continuing the piano accompaniment with the same eighth-note patterns.

No. 7. CHORUS.—“AND HE SHALL PURIFY.”

Malachi, iii, v. 3.

Allegro. ♩ = 80.

Soprano. *And he shall pu - ri - fy, and he shall pu - ri - fy*

Alto. —

Tenor. —

Bass. —

Accomp. *Allegro.*

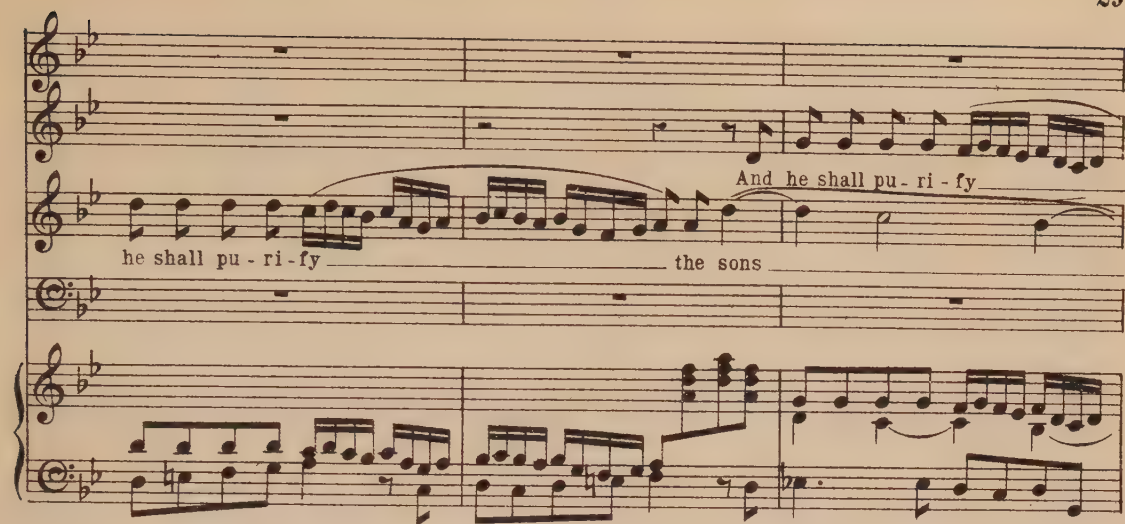
the sons of Le - vi.

And he shall pu - ri - fy, and he shall pu - ri - fy

And he shall pu - ri - fy,

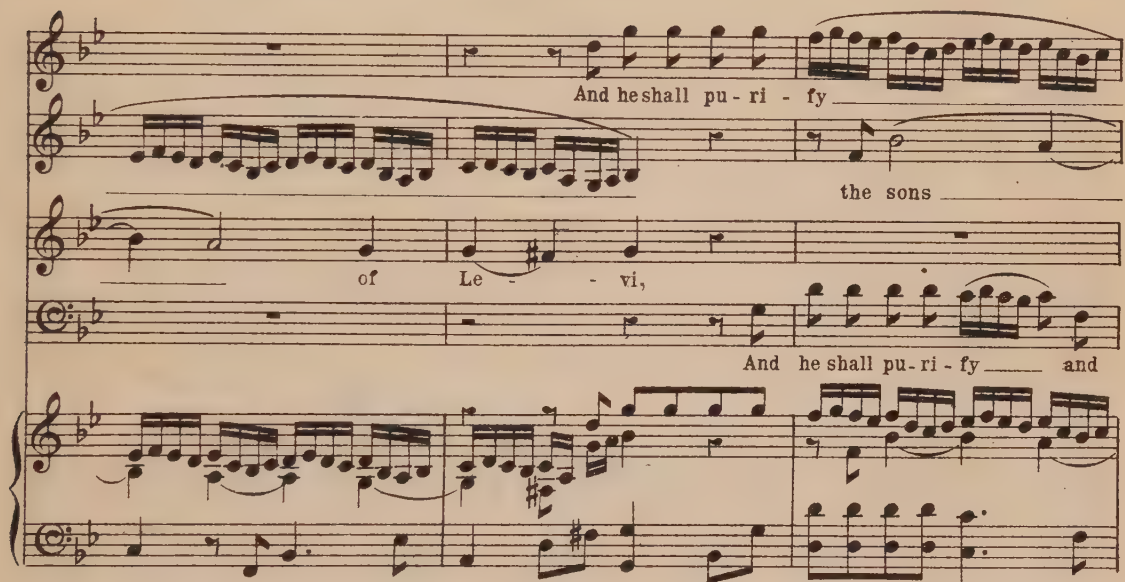
And

the sons of Le - - vi.



he shall pu - ri - fy the sons

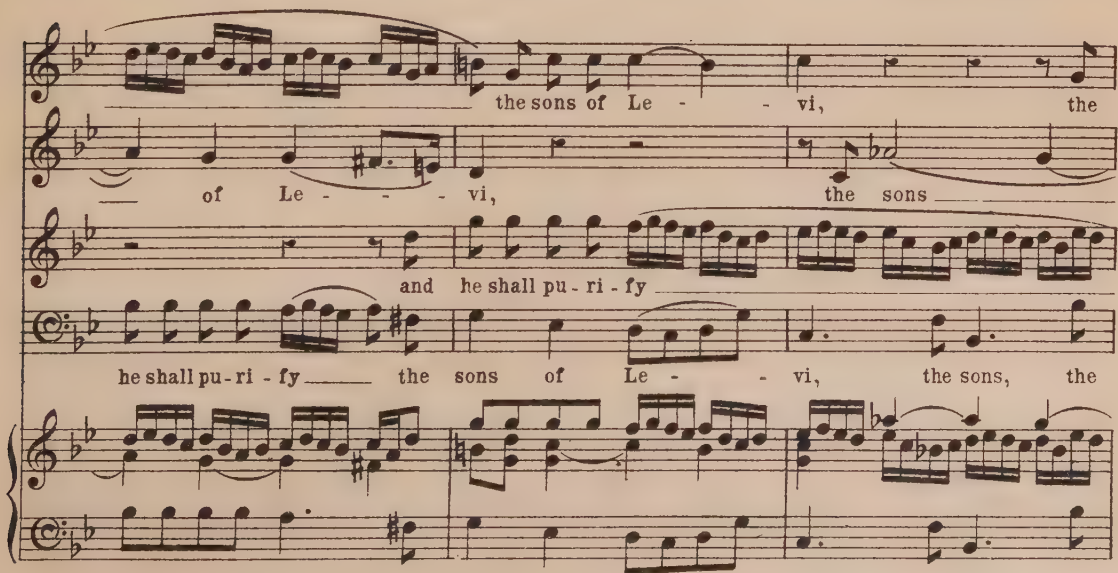
And he shall pu - ri - fy



And he shall pu - ri - fy the sons

of Le - vi,

And he shall pu - ri - fy and



the sons of Le - vi, the

of Le - vi, the sons

and he shall pu - ri - fy

he shall pu - ri - fy the sons of Le - vi, the sons, the

sons of Le - vi, that they may of - fer un - to the Lord an

of Le - vi, that they may of - fer un - to the Lord an

the sons of Le - vi, that they may of - fer un - to the Lord an

sons of Le - vi, that they may of - fer un - to the Lord an

of - fer - ing in right - eous - ness, in right - eous - ness. And he shall

of - fer - ing in right - eous - ness, in right - eous - ness.

of - fer - ing in right - eous - ness, in right - eous - ness.

of - fer - ing in right - eous - ness, in right - eous - ness.

pu - ri - fy,

And he shall pu - ri - fy,

And he shall pu - ri - fy,

And he shall pu - ri - fy, shall pu - ri - fy

and he shall pu - ri - fy,

and he shall pu - ri - fy,

and he shall pu - ri - fy,

the sons of Le - vi,

shall pu - ri - fy, and he shall pu - ri - fy,

and he shall pu - ri - fy, and he shall pu - ri - fy,

and he shall pu - ri - fy, and he shall pu - ri - fy,

and he shall pu - ri - fy, and he shall pu - ri - fy, and

and he shall pu - ri - fy, the sons, the sons of Le - vi,

and he shall

and he shall pu - ri - fy the sons of Le - vi,

he shall pu - ri - fy the sons of Le - vi, the sons of Le - vi,

and he shall pu - ri - fy.

pu - ri - fy, and he shall pu - ri - fy the sons

and he shall pu - ri - fy, and he shall pu - ri - fy

and he shall pu - ri - fy, and he shall pu - ri - fy, shall pu - ri -

and he shall pu - ri - fy,

of Le - vi,

the sons of Le - vi,

fy the sons of Le - vi, the sons

and he shall pu - ri - fy

shall pu - ri - fy, shall pu - ri - fy,

shall pu - ri - fy the sons

of Le - vi, and

the sons of Le - vi,
shall pu - ri - fy the sons of Le - vi,
of Le - vi, the sons of Le - vi,
he shall pu - ri - fy the sons, the sons of Le - vi,

that they may of - fer un - to the Lord an
that they may of - fer un - to the Lord an
that they may of - fer un - to the Lord an
that they may of - fer un - to the Lord an

of - fer - ing in right - eous - ness, in right - eous - ness.
of - fer - ing in right - eous - ness, in righteous - ness.
of - fer - ing in right - eous - ness, in righteous - ness.
of - fer - ing in right - eous - ness, in right - eous - ness.

rit.

No. 8. RECIT.—“BEHOLD! A VIRGIN SHALL CONCEIVE?”

Isaiah, vii, v. 14 — Matt. i, v. 23.

Alto.

Be-hold! a vir-gin shall con-ceive, and bear a son,
and shall call his name Em-man-u-el; God with us.

No. 9. AIR and CHORUS.—“O THOU THAT TELLEST GOOD TIDINGS?”

Andante. ♩ = 120.

Isaiah, xl. v. 9.

Alto.

O thou that tel-lest good

ti-dings to Zi - on, get thee up in - to the high moun - tain!

f *p* *mf*

O thou that tel-lest good ti-dings to Zi - on,

p *mf*

get thee up in - to the high moun -

p

tain! get thee up in - to the high

moun - tain!

f

tr 0

thou that tel-lest good ti-dings to Je-ru-sa-lem, lift up thy

mf p

voice with strength! lift it up, be not a-fraid!

Say un-to the ci-ties of Ju-dah; Say un-to the ci-ties of Ju-dah;

Be-hold your God! Be-hold your God! Say un-to the ci-ties of

Ju - - dah, Be - hold your God! be - hold your

God! be - hold your God!

O thou that tel-lest good ti-dings to Zi-on,

A - rise, shine, for thy light is come;

A - rise, A - rise, A - rise, shine, for

thy light is come, And the glo -

mf *p*

ry of the Lord, the glo-ry of the Lord

mf *p*

is ri - sen, is ri - sen up - on thee, is ri - sen, is

ri - sen up - on thee, the glo-ry, the glo-ry, the

glo-ry of the Lord is ri - sen up - on thee.

Soprano.

Alto. ⁰ thou that tel-lest good ti-dings to Zi-on, good ti - dings to Je -

Tenor. ⁰ thou that tel-lest good

Bass. ⁰ thou that tel-lest good ti-dings to Zi-on, good

Piano accompaniment: Treble and Bass clefs, key signature of one sharp (F#), time signature of 6/8.

ru - sa - lem, O thou that tel-lest good

O thou that tel-lest good ti-dings to Zi-on, to

ti-dings to Zi-on, O

ti-dings to Je - - ru - sa - lem,

Piano accompaniment: Treble and Bass clefs, key signature of one sharp (F#), time signature of 6/8.

ti-dings to Zi-on, good ti-dings to Zi-on, A - rise, A - rise, Say

Zi - on, A - rise, A - rise, Say

thou that tel-lest good ti-dings to Zi-on, A - rise, A - rise, Say

A - rise, A - rise, Say

Piano accompaniment: Treble and Bass clefs, key signature of one sharp (F#), time signature of 6/8.

un - to the ci - ties of Ju - dah, Be - hold your God! be

hold, the glo - ry of the Lord is

ri - sen up - on thee. O thou that tel - lest good

ti-dings to Zi-on, Say un-to the ci-ties of Ju-dah, be-

ti-dings to Zi-on, Say un-to the ci-ties of Ju-dah, be-

ti-dings to Zi-on, Say un-to the ci-ties of Ju-dah, be-

ti-dings to Zi-on, Say un-to the ci-ties of Ju-dah, be-

hold, be-hold, the glo-ry of the

hold, be-hold, the glo-ry of the

hold, be-hold, the glo-ry of the

hold, be-hold, the glo-ry of the

Lord, of the Lord, the

Lord, of the Lord, the glo-ry of the

Lord, of the Lord, the

Lord, of the Lord, the

glo - ry of the Lord is ri - sen up - on thee.

Lord is ri - sen up - on thee.

glo - ry of the Lord is ri - sen up - on thee.

glo - ry of the Lord is ri - sen up - on thee.

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "glo - ry of the Lord is ri - sen up - on thee." The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

No. 10. RECIT.—“FOR, BEHOLD, DARKNESS SHALL COVER THE EARTH”

Andante Larghetto. ♩ = 76.

Isaiah, lx. v. 2, 3.

p

Bass.

For, be -

sempre legato

The score is for a recitation piece. It begins with a piano introduction in F# major, common time, marked *p* (piano). The tempo is Andante Larghetto, with a metronome marking of ♩ = 76. The piano part is marked *sempre legato*. The bass part enters with the lyrics "For, be -". The key signature remains one sharp (F#) and the time signature is common time (C).

hold, dark - ness shall co - ver the earth,

and gross dark - ness the peo-ple; and gross dark - ness the people:

but the Lord shall a - rise up -

on thee, and his glo - - - ry shall be seen up -

on thee; and his glo - - - ry shall be seen up - on thee:

and the Gentiles shall come to thy light, and kings to the brightness of thy ri - sing.

No. 11. AIR.—"THE PEOPLE THAT WALKED IN DARKNESS?"

Isaiah, ix. v. 2.

Bass.

Larghetto. ♩ = 66.

The

peo-ple that walk-ed in dark- - ness, that walk-ed in dark- - - ness,

The peo-ple that walk-ed, that walk-ed in darkness, have seen a great light, have

seen a great light, — The peo-ple that walk-ed, that walk-ed in dark-ness, have

seen a great light, The peo-ple that walk-ed, that

The musical score is written for a Bass voice and piano accompaniment. It consists of five systems of music. Each system has a vocal line and a piano accompaniment with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Larghetto' with a quarter note equal to 66 beats per minute. The score includes lyrics and dynamic markings such as *mf*, *crest.*, *p*, and *mf*.

walk-ed in dark-ness, that walk-ed in dark - - ness, The peo - ple that walk - ed in

dark - - - - - ness, have seen a great light, have seen a great light; —

— a great light — have seen a great light;

legato *mf*

And they that dwell, that dwell in the land of the

p *p*

sha - - - - - dow of death. — And

they that dwell, that dwell in the land, that dwell in the land of the sha-dow of death—

up - on them hath the light shi - ned And

they that dwell, that dwell in the land of the sha - - - dow of death, up -

on them hath the light shi - - - ned, up - on them hath the light

shi - ned.

No. 12. CHORUS.—“FOR UNTO US A CHILD IS BORN?”

Andante Allegro. ♩ = 72.

Isaiah, ix. v. 6.

Accomp.

mf

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) features a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The music is in G major and 4/4 time.

Soprano.

For un-to us a child is born, un-to us a son is given, un-to

Alto.

Tenor.

Bass.

The second system of the piano accompaniment continues the melody and accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

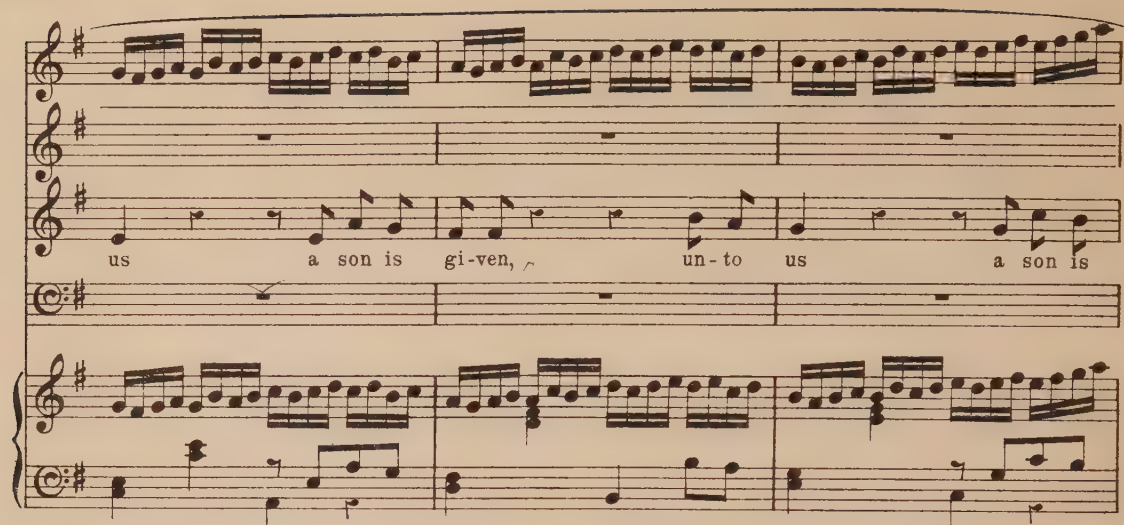
us a son is given,

For un-to us a child is born

For un-to us a child is born,

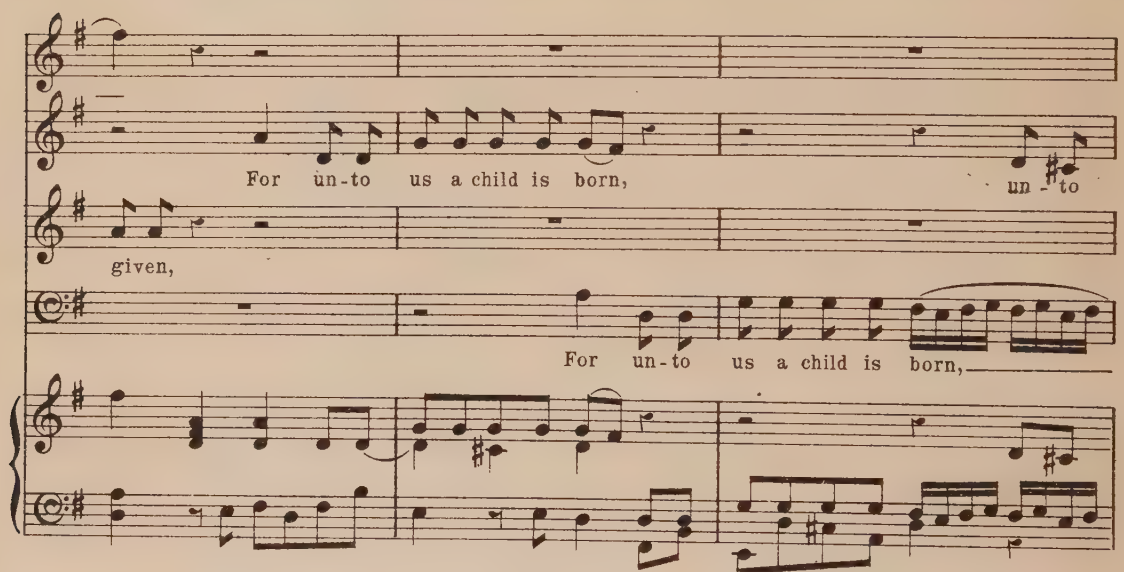
un-to

The third system of the piano accompaniment concludes the chorus with a final cadence, featuring a sustained chord in the right hand and a descending line in the left hand.



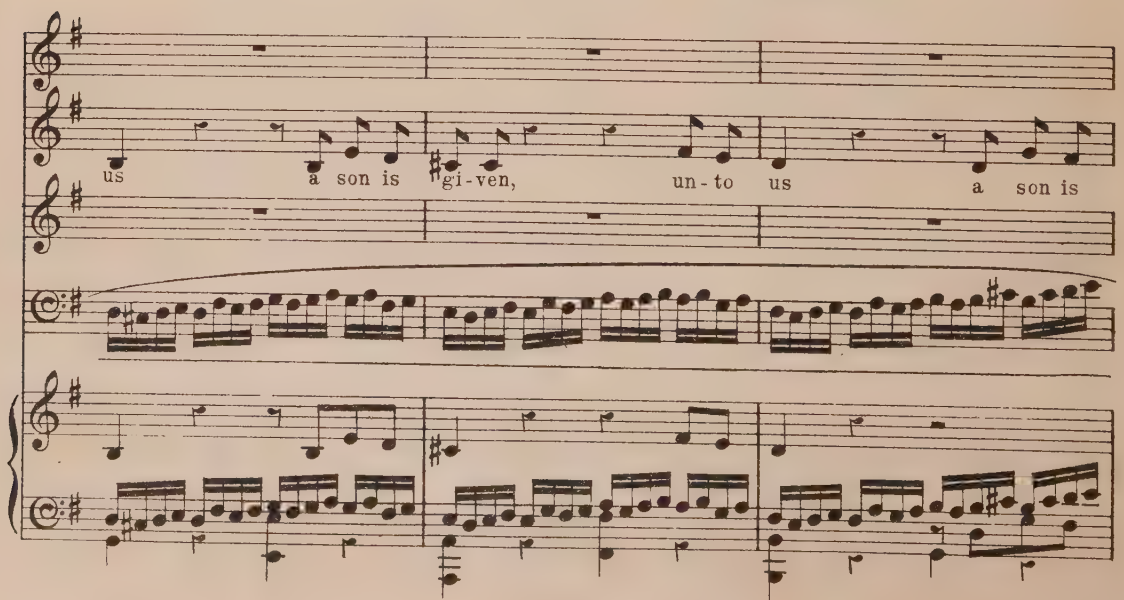
us a son is gi-ven, un-to us a son is

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.



For un-to us a child is born, un-to
given,
For un-to us a child is born,

This system contains the third and fourth systems of music. The vocal line continues with the lyrics. The piano accompaniment features a more active melody in the right hand.



us a son is gi-ven, un-to us a son is

This system contains the fifth and sixth systems of music. The vocal line concludes with the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand.

gi-ven, un-to us a son is gi-ven,
and the go-vernment shall
un-to us a son is gi-ven,

and the go-vernment shall be up-on his shoul-
be up-on his shoul- - der

- der, up-on his shoul-der, and his name shall be cal-led
and the go-vernment shall be up-on his shoul-der, and his name shall be cal-led
And his name shall be cal-led
and the go-vernment shall be up-on his shoul-der, and his name shall be cal-led

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

Won-der-ful! Coun-sel-lor! the Mighty God! the

E-ver-last-ing Fa-ther! the Prince of Peace!

E-ver-last-ing Fa-ther! the Prince of Peace! un-to us a child is born,

E-ver-last-ing Fa-ther! the Prince of Peace! For un-to

E-ver-last-ing Fa-ther! the Prince of Peace!

un-to us a child is

un-to us a son is gi-ven,

us a child is born

born,
and the go-vernment shall be up-on his shoul -

un - to us a son is gi-ven,

and his name
der; and his
and his name
and the go-vernment shall be up-on his shoul - - der; and his

shall be cal-led Won - der-ful! Coun - sel-lor!
name shall be cal-led Won - der-ful! Coun - sel-lor!
shall be cal-led Won - der-ful! Coun - sel-lor!
name shall be cal-led Won - der-ful! Coun - sel-lor!

the Mighty God! the E-ver-last-ing Fa-ther! the Prince of Peace! un-to

For un-to us a child is born, For un-to us a child is born, For un-to us a child is born,

un-to us a child is born un-to us a son is gi-ven

us a son is given,

us a son is given, and the go-vernment shall be up-on his shoul - -

and the go-vernment shall be up-on his shoul - - - der;

and the go-vernment shall

- der;

and the go-vernment shall

and his name shall be cal - led Won - der-ful!

be up-on his shoulder; and his name shall be cal - led Won - der-ful!

and his name shall be cal - led Won - der-ful!

be up-on his shoulder; and his name shall be cal - led Won - der-ful!

Coun - sel-lor! the Migh-ty God! the E-ver-last-ing Fa - ther!
 Coun - sel-lor! the Migh-ty God! the E-ver-last-ing Fa - ther!
 Coun - sel-lor! the Migh-ty God! the E-ver-last-ing Fa - ther!
 Coun - sel-lor! the Migh-ty God! the E-ver-last-ing Fa - ther!

Prince of Peace! For un-to us a child is born,

Prince of Peace! For un-to us a child is born,

Prince of Peace! For un-to us a child is born, un-to

Prince of Peace! un-to us a child is born, un-to us a child is born, un-to

The image shows a page from a musical score. At the top, there is a piano introduction consisting of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef with the same key signature and time signature. The piano introduction is followed by a vocal entry. The vocal part is written on a single staff in treble clef with a key signature of one sharp (F#). The lyrics are: "us a son is gi-ven, un-to us a son is". The music is in 2/4 time and features a simple melody with some rests. The page is numbered "10" in the bottom right corner.

un-to us a son is gi-ven, and the go-vernment, the go-vernment shall
 un-to us a son is gi-ven, and the go-vernment shall
 gi-ven, un-to us a son is gi-ven,
 gi-ven, un-to us a son is gi-ven,

be up-on his shoul-der; and the go-vernment shall be up-on his shoulder, and his
 be up-on his shoulder; and the go-vernment shall be up-on his shoulder, and his
 and the government, the go-vernment shall be up-on his shoulder, and his
 and the government, the go-vernment shall be up-on his shoulder, and his

name shall be cal-led Won-der-ful! Coun-sel-lor!
 name shall be cal-led Won-der-ful! Coun-sel-lor!
 name shall be cal-led Won-der-ful! Coun-sel-lor!
 name shall be cal-led Won-der-ful! Coun-sel-lor!

the Mighty God! the E-ver-last-ing Fa-ther! the Prince of Peace! the

the Mighty God! the E-ver-last-ing Fa-ther! the Prince of Peace! the

the Mighty God! the E-ver-last-ing Fa-ther! the Prince of Peace! the

the Mighty God! the E-ver-last-ing Fa-ther! the Prince of Peace! the

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time, with lyrics: "the Mighty God! the E-ver-last-ing Fa-ther! the Prince of Peace! the". The piano accompaniment features a busy right hand with sixteenth-note patterns and a simpler left hand.

E-ver-last-ing Fa-ther! the Prince of Peace!

E-ver-last-ing Fa-ther! the Prince of Peace!

E-ver-last-ing Fa-ther! the Prince of Peace!

E-ver-last-ing Fa-ther! the Prince of Peace!

The second system continues the hymn with four vocal staves and piano accompaniment. The vocal parts have the lyrics: "E-ver-last-ing Fa-ther! the Prince of Peace!". The piano accompaniment continues with similar patterns, maintaining the harmonic structure.

The third system of the musical score continues the hymn with four vocal staves and piano accompaniment. The vocal parts have the lyrics: "E-ver-last-ing Fa-ther! the Prince of Peace!". The piano accompaniment continues with similar patterns, maintaining the harmonic structure.

The fourth system of the musical score continues the hymn with four vocal staves and piano accompaniment. The vocal parts have the lyrics: "E-ver-last-ing Fa-ther! the Prince of Peace!". The piano accompaniment continues with similar patterns, maintaining the harmonic structure.

No. 13. PASTORAL SYMPHONY.

Larghetto. ♩ = 84.

p

pp

tr

tr

tr

tr

tr

tr

tr

No. 14. RECIT.—"THERE WERE SHEPHERDS ABIDING IN THE FIELD."

Luke, ii. v. 8.

Soprano.

There were shepherds a - biding in the field, keeping watch over their flocks by night.

p

RECIT.—"AND LO! THE ANGEL OF THE LORD CAME UPON THEM."

Andante. $\text{♩} = 112$.

Soprano.

Luke, ii. v. 9.

And lo! the an - gel of the

p

Lord came up - on them, and the glo - ry of the

simili

Lord shone round a - bout them, and they were sore a - fraid.

No. 15. RECIT.—"AND THE ANGEL SAID UNTO THEM?"

Luke, ii. v. 9, 10.

Soprano.

And the an - gel said un - to them "Fear not, for be - hold I bring you good

p

Accomp.

tidings of great joy, which shall be to all people; for un-to you is born this

day, in the ci - ty of Da - vid, a Sa - viour, which is Christ the Lord."

No. 16. RECIT.—"AND SUDDENLY THERE WAS WITH THE ANGEL."

Luke, ii. v. 13.

♩ = 120.

Accomp.

mf

Soprano.

And sud - den - ly there was with the an - gel a mul - ti - tude

dim. *p*

of the heav'n - ly host, praising God, and say - ing

No. 17. CHORUS.—"GLORY TO GOD?"

Luke, ii, v. 14.

Allegro. ♩ = 80.

Soprano. *f* Glo-ry to God, Glo - ry to God in the high - - -

Alto. *f* Glo-ry to God, Glo - ry to God in the high - - -

Tenor. *f* Glo-ry to God, Glo - ry to God in the high - - -

Bass. *f* Glo-ry to God, Glo - ry to God in the high - - -

Accomp. *f* Allegro.

est, - - -

est, - - -

est, - - - *p* and peace on earth,

est, - - - *p* and peace on earth,

p and peace on earth,

f Glo - ry to God, Glo - ry to God,

f Glo - ry to God, Glo - ry to God,

f Glo - ry to God, Glo - ry to God,

f Glo - ry to God, Glo - ry to God,

[illegible]

to - wards men. Glo - ry to God,

to - wards men. Glo - ry to God,

will to - wards men. Glo - ry to God,

to - wards men. Glo - ry to God,

Glo - ry to God in the high - est *p* and *p*

Glo - ry to God in the high - est *p* and *p*

Glo - ry to God in the high - est *p* and *p*

Glo - ry to God in the high - est *p* and

peace on earth, *f*

peace on earth, good will to - wards men, to - wards

peace on earth, *f* good will to - wards men, towards

peace on earth, *f*

f

good will, good will, good will, good will to - wards

men, good will, good will, good will, good

men, good will, good will, good will, good

good will, good will, good will, good will

men, good will to - wards men.

will towards men, good will to - wards men.

will towards men, good will to - wards men.

to - wards men, good will to - wards men.

mf

—

—

—

—

p *tr*

pp *tr*

No. 18. AIR.—“REJOICE GREATLY, O DAUGHTER OF ZION?”

Zechariah, ix. v. 9.

Allegro. $\text{♩} = 104$.

The musical score is written for piano and soprano. It consists of six systems of staves. The piano accompaniment is in G minor (three flats) and 4/4 time. The tempo is Allegro, with a quarter note equal to 104 beats per minute. The score includes various musical notations such as dynamics (*f*, *p*, *mf*), articulation (*tr*), and phrasing slurs. The soprano part has lyrics in English.

System 1: Piano introduction. Treble and bass staves. Dynamics: *f*.

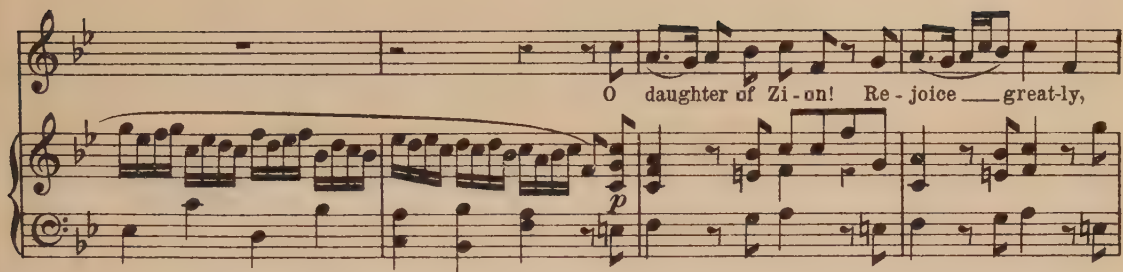
System 2: Piano introduction continues. Treble and bass staves. Dynamics: *p*, *f*. Trills (*tr*) are marked in the treble staff.

System 3: Soprano entry. Treble staff: "Rejoice, re-joice, re-joice — great-ly re-joice". Bass staff: Piano accompaniment. Dynamics: *p*, *mf*, *p*.

System 4: Soprano continues. Treble staff: "O daughter of Zi-on! O daughter of". Bass staff: Piano accompaniment. Dynamics: *mf*, *p*.

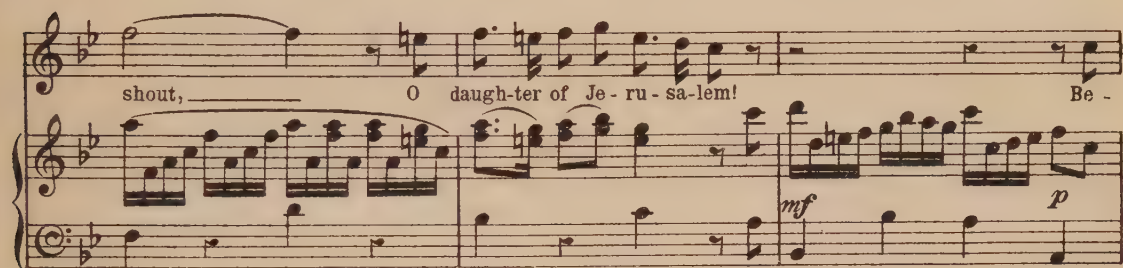
System 5: Soprano continues. Treble staff: "Zi-on! re-joice, re-joice, re-joice". Bass staff: Piano accompaniment.

System 6: Final piano accompaniment. Treble and bass staves. Dynamics: *mf*.



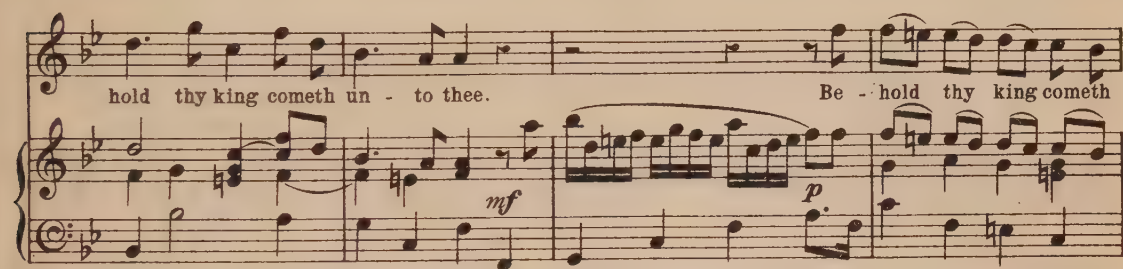
O daughter of Zi-on! Re-joice — greatly,

p



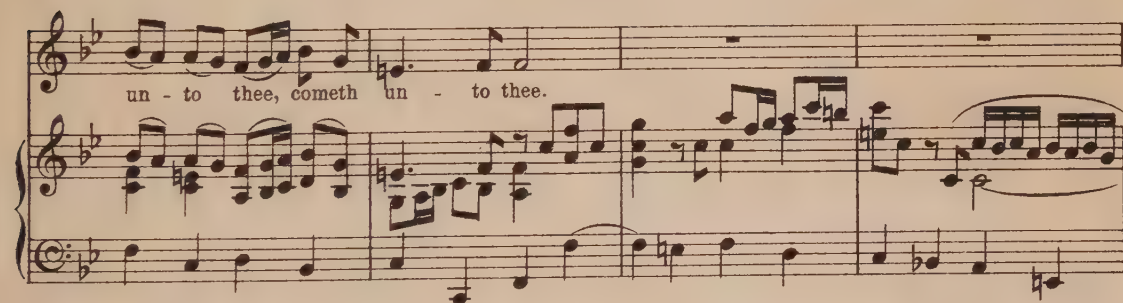
shout, ——— O daugh-ter of Je - ru - sa - lem! Be -

mf *p*

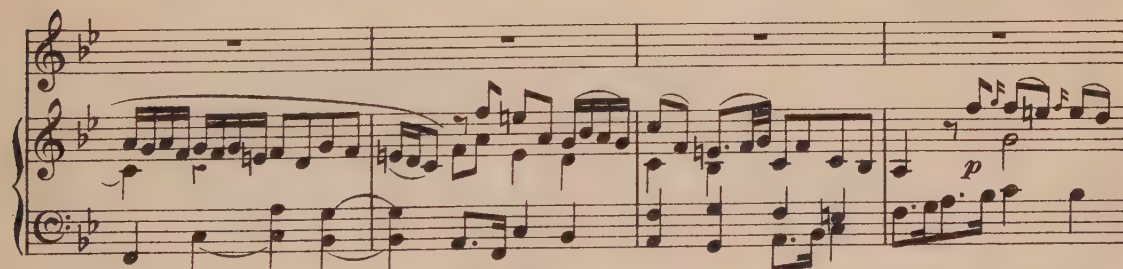


hold thy king cometh un - to thee. Be - hold thy king cometh

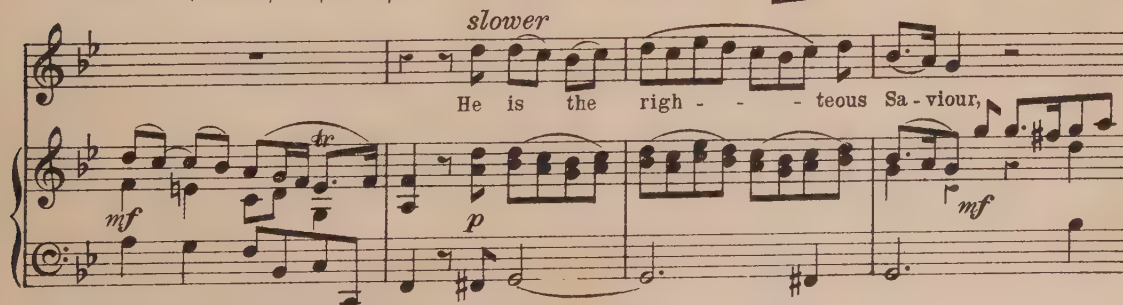
mf *p*



un - to thee, cometh un - to thee.



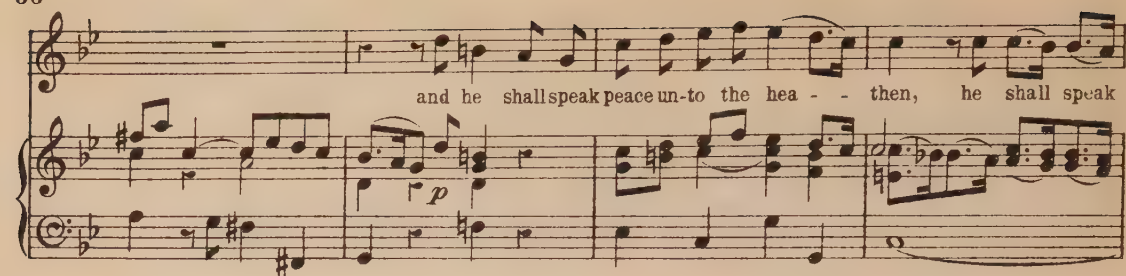
p



slower

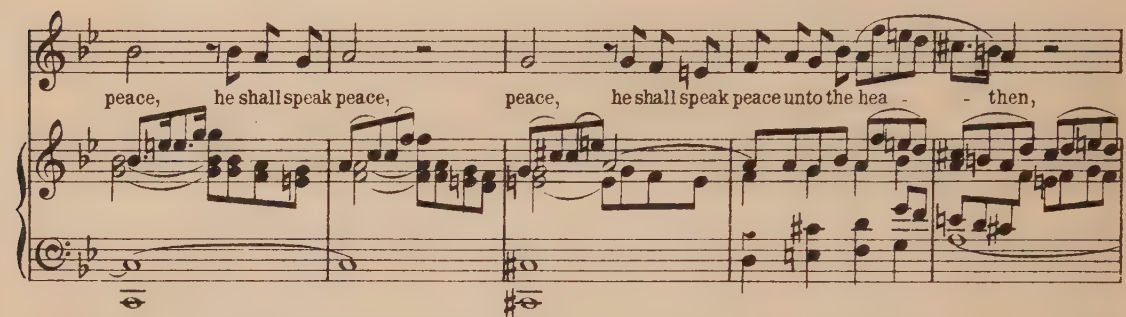
He is the righ - - - teous Sa - viour,

mf *p* *mf*

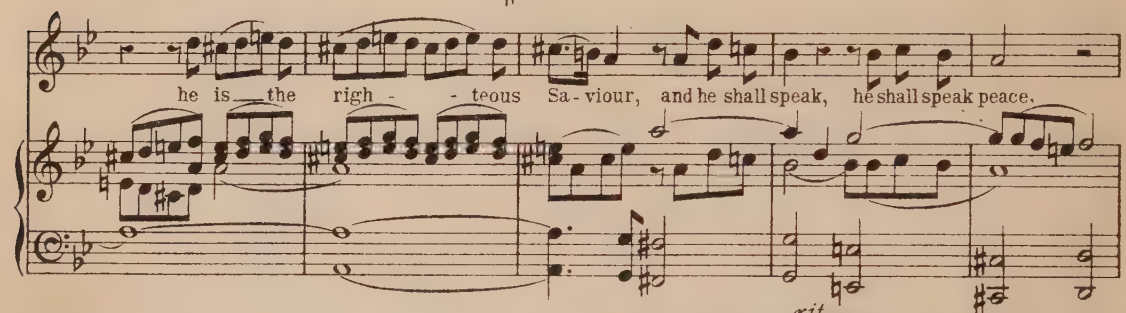


and he shall speak peace un-to the hea - - then, he shall speak

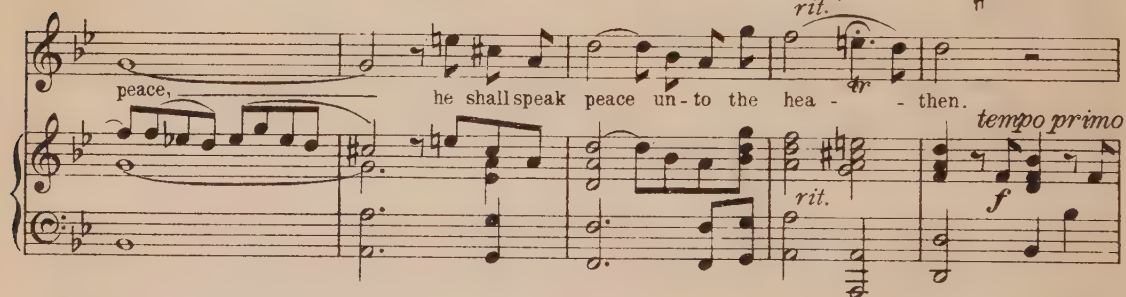
p



peace, he shall speak peace, peace, he shall speak peace un-to the hea - - then,

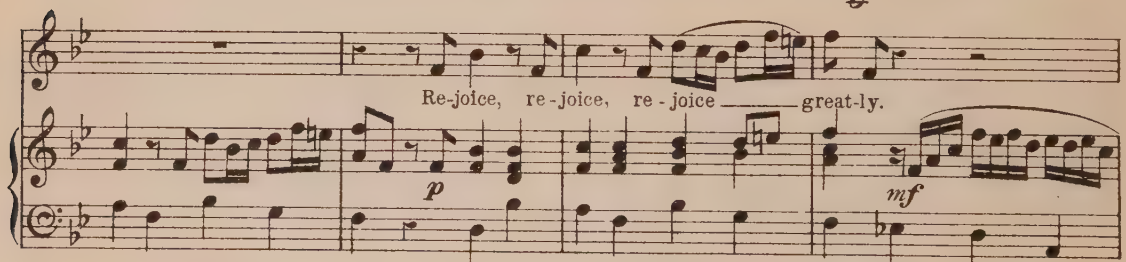


he is the righ - - teous Sa-viour, and he shall speak, he shall speak peace,



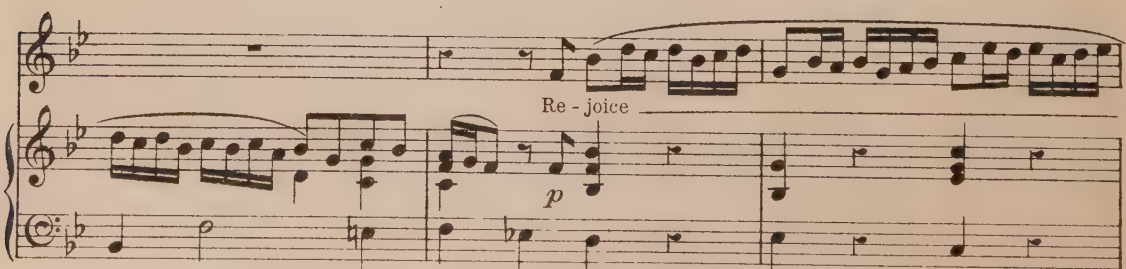
peace, he shall speak peace un-to the hea - - then.

rit. *tempo primo* *f*



Re-joice, re-joice, re-joice great-ly.

p *mf*



Re-joice

p

great-ly, *mf*

O daugh - ter of Zi-on! shout, O daugh-ter of Je- *p* *mf* *p*

ru- sa-lem! Be-hold thy king cometh un - to thee, re-joyce *mf* *p*

re-joyce *mf* *p* *mf*

and shout, shout, shout, shout, re-joyce *p*

greatly, Re-joyce greatly, O daughter of *mf* *p*

Zi - on, shout, O daughter of Je - ru - sa - lem! Behold thy

king cometh un - to thee, be-hold thy king co-meth un - to thee.

No. 19. RECIT.—“THEN SHALL THE EYES OF THE BLIND BE OPENED.”

Isaiah, xxxv. v. 5, 6.

Alto.
Then shall the eyes of the blind be o-pen'd, and the ears of the

deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

No. 20. AIR. —“HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.”

Larghetto. $\text{♩} = 112$.

Isaiah, xl. v. 11.

mp

Alto.

He shall feed his flock like a shep - herd, and he shall ga - ther the

lams with his arm, with — his arm, He shall feed his flock like a

cresc. mf p

shep - herd, and he shall ga - ther the lams with his arm, with — his arm,

and car - ry — them in his bo - som, and gent - ly lead those — that

cresc. p

The musical score is written for voice and piano. It begins with a piano introduction in 12/8 time, marked 'Larghetto' and 'mp'. The voice part enters with the lyrics 'He shall feed his flock like a shep - herd, and he shall ga - ther the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The score continues with the lyrics 'lams with his arm, with — his arm, He shall feed his flock like a'. The piano part includes dynamic markings 'cresc.', 'mf', and 'p'. The voice part continues with 'shep - herd, and he shall ga - ther the lams with his arm, with — his arm,'. The piano part continues with 'cresc.' and 'p'. The final line of the score shows the voice part with the lyrics 'and car - ry — them in his bo - som, and gent - ly lead those — that' and the piano part with 'cresc.' and 'p'. The score ends with a final chord in the piano part.

are — with young, and gent - ly lead, — and gent - ly lead — those that

This system shows the first vocal entry and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Soprano.
are with young. Come un - to him, — all

cresc. *p*

The second system continues the vocal line with a rest for the first phrase. The piano accompaniment includes dynamic markings for *crescendo* and *piano* (p).

ye that la - bour, Come un - to him, — that are — hea - vy la - den, and

The third system features a continuous vocal line and piano accompaniment. The piano part maintains its rhythmic texture with some harmonic shifts.

he will give you rest. Come un - to him, — all ye that la - bour, Come

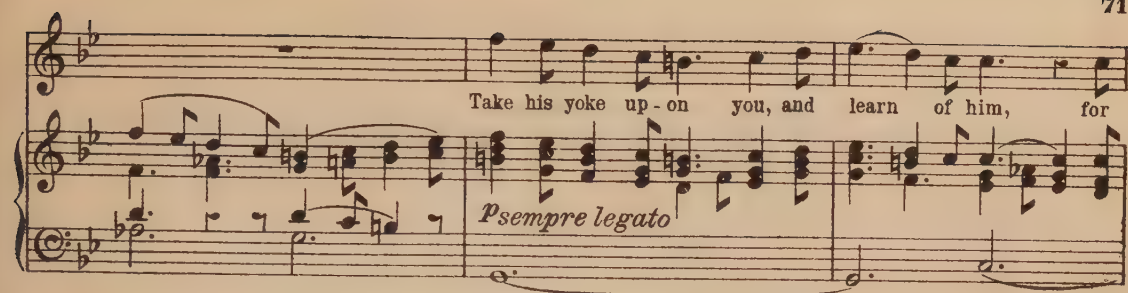
cresc. *p*

The fourth system continues the vocal line. The piano accompaniment includes dynamic markings for *crescendo* and *piano* (p).

un - to him, that are hea - vy la - den, and he will give you rest.

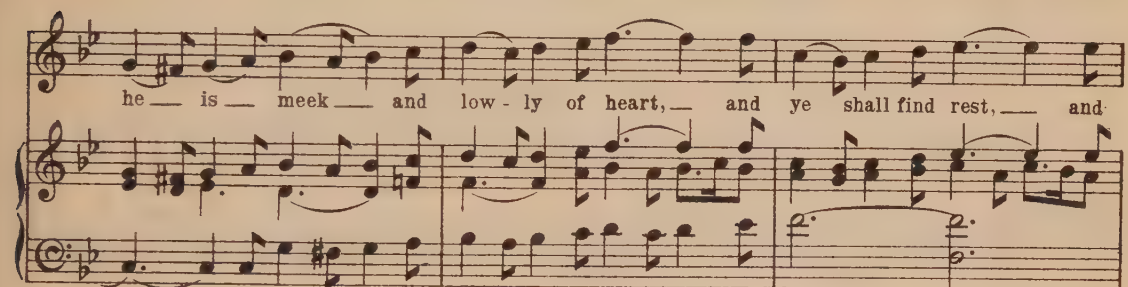
cresc.

The fifth system concludes the page with the final vocal phrase. The piano accompaniment includes a *crescendo* marking and ends with a sustained chord.

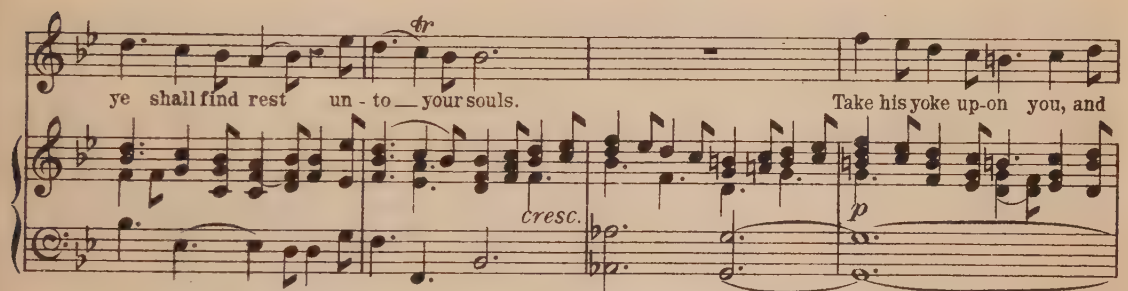


Take his yoke up-on you, and learn of him, for

P sempre legato

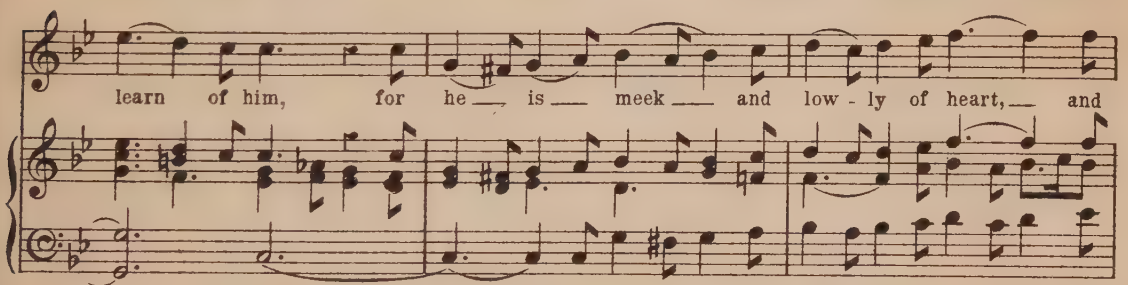


he is meek and low-ly of heart, and ye shall find rest, and

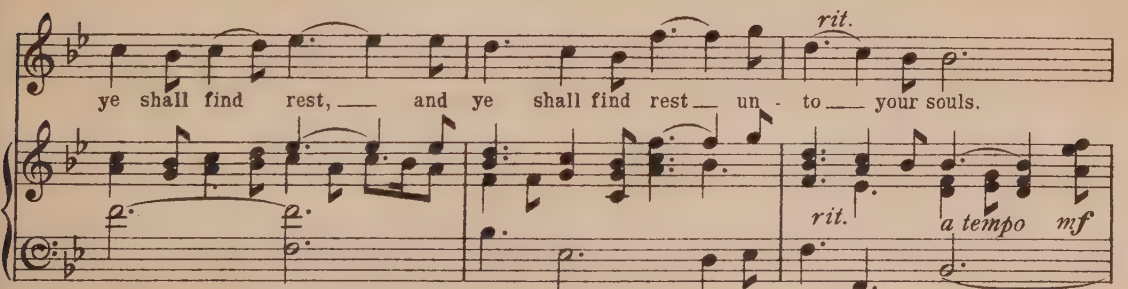


ye shall find rest un-to your souls. Take his yoke up-on you, and

cresc. *p*

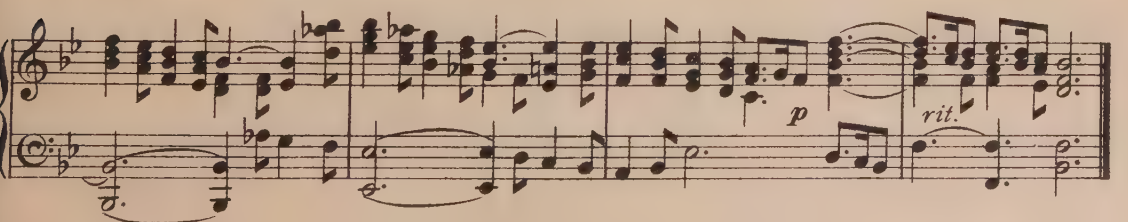


learn of him, for he is meek and low-ly of heart, and



ye shall find rest, and ye shall find rest un-to your souls.

rit. *rit.* *a tempo mf*



p *rit.*

No. 21. CHORUS.—"HIS YOKE IS EASY?"

Matthew, xi. v. 30.

$\text{♩} = 84.$

Soprano. His yoke — is ea — — — — — sy, his burthen is

Alto. — — — — —

Tenor. — — — — —

Bass. — — — — —

Accomp. *mf*

light, his bur-then, his bur - then is light. *mf*

His yoke — is ea — — — — —

yoke — is ea — — — — — sy, his burthen is light,

- sy, his burthen is light, his burthen is light, his

His yoke — is ea — — — — —

his burthen is light, his burthen, his bur - then is light,

his bur - then is light,

burthen, his burthen, his bur - then is light, is light, his

- sy his burthen, his burthen is light, his burthen, his

his burthen, his bur - then is light. His

his bur - then is light,

burthen is light, is light,

bur - then is light, His yoke is ea -

yoke is ea - sy, his bur - then is light.

his burthen is light. his burthen, his bur - then is light.

His yoke is

sy. his bur - then is light,

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His yoke is ea - - - - - sy, his

ea - - - - - sy, his burthen is light, his burthen, his

his

bur - then is light,
 His yoke — is ea - - - - - sy,
 bur - then is light,
 bur - then is light. His yoke — is ea - - - - -

his bur-then is light, his burthen, his

his burthen is light, his bur-then, his bur-then is

his burthen is light,

- - - sy, his bur-then, his

burthen, his bur - then is light. His yoke — is ea - - -

light, his bur - then is light,

his bur-then, his bur - then is light,

burthen, his bur - then, his bur-then, his bur-then is light. His yoke — is

- - - sy, his burthen is light, his

his burthen is

his burthen is light, is

ea - - - - sy, his burthen is light, is

burthen is light, his burthen, his burthen, his bur - then, his bur - - -

light, his burthen is light, his burthen is light, his burthen is light, his bur -

light, his bur-then is light, is light, his bur -

light, his bur-then is light, is light, his bur -

ff

- then is light. His yoke is ea - - -
 - then is light. His yoke is ea - sy, his yoke is
 - then is light. His yoke is ea - sy, is ea -
 - then is light. His yoke is ea - sy, is ea -

- sy, and his bur - then is light, his yoke is ea - sy, his burthen is
 ea - sy, his bur-then is light, his yoke is ea - sy, his bur - then is
 - sy, his bur-then is light, his yoke is ea - sy, his bur - then is
 - sy, his bur-then is light, his yoke is ea - sy, his bur - then is

light, his yoke is ea - sy, and his bur - - then is light.
 light, his yoke is ea - sy, and his bur - - then is light.
 light, his yoke is ea - sy, and his bur - then is light
 light, his yoke is ea - sy, and his bur - - then is light.

End of the first Part.

PART THE SECOND.

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No. 22. CHORUS.—“BEHOLD THE LAMB OF GOD?”

Largo. ♩ = 80.

John, i. v.

Soprano.

Alto.

Tenor.

Bass.

Accomp.

Be -

Behold the Lamb of

Largo.

hold the Lamb of God, Be - hold the Lamb of God, that ta-keth a -

God, Be - hold the Lamb of God, the Lamb of God, that ta-keth a -

Be - hold the Lamb of God, the Lamb of God, that

Be - hold the Lamb of God, Be - hold the Lamb of God. that

way. taketh a-way the sin of the world: Be - hold the Lamb of

way, the sin of the world: Be - hold the Lamb of God, the Lamb of

ta - keth a-way the sin of the world: Be - hold the Lamb of God, Be -

ta - keth a-way the sin of the world:

God, the Lamb of God, of God the Lamb of God, that ta - keth a-way the

God, Be - hold the Lamb of God, the Lamb of God, that ta - keth a-way the

hold the Lamb of God, Be - hold the Lamb of God, that ta - keth a-way the

Be - hold the Lamb of God, that ta - keth a-way the

sin of the world: of the world: Be - hold the Lamb of God, Be -

sin of the world: the sin of the world: Be - hold the Lamb of God, the

sin of the world: the sin of the world: Be - hold the Lamb of God, the

sin of the world: the sin of the world: Be - hold the Lamb of God, the

hold the Lamb of God, that ta - keth a-way the sin of the world

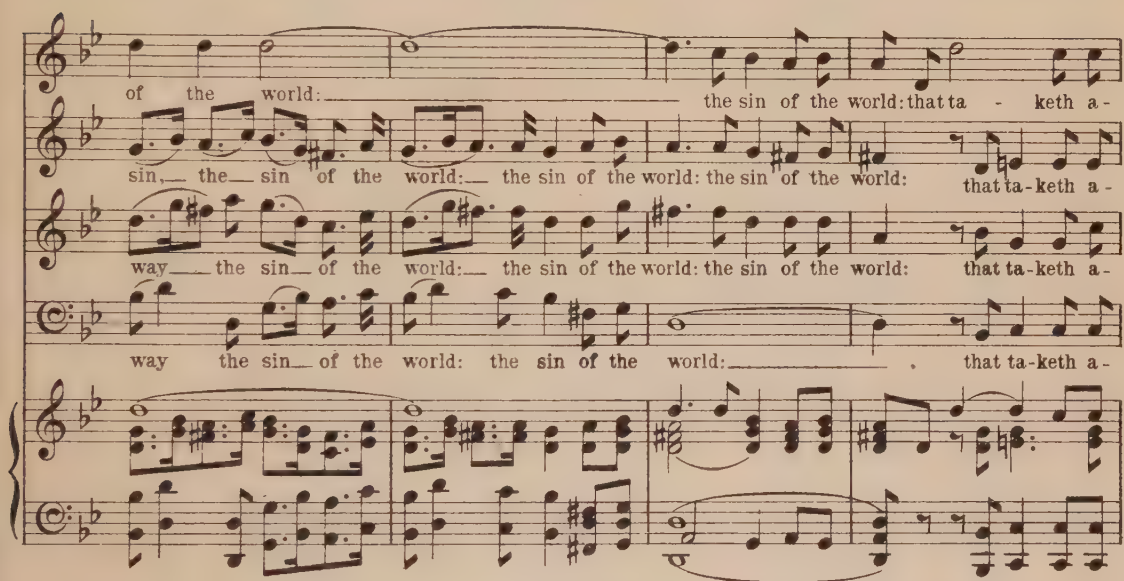
Lamb of God, that ta - keth a - way the sin, the

Lamb of God, that ta - keth a - way the

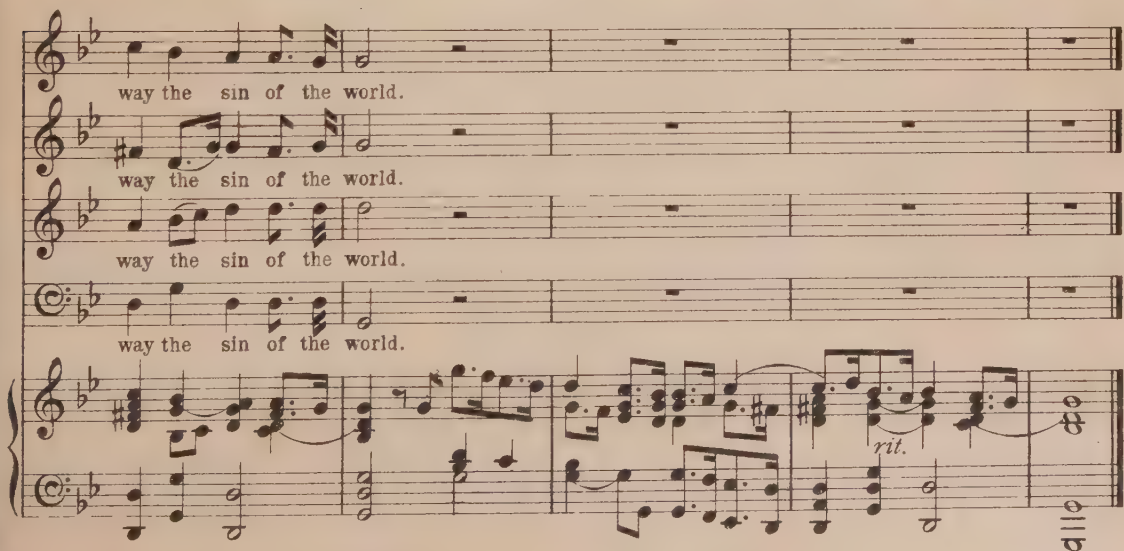
Lamb of God, that ta - keth a - way the



that ta-keth a-way the sin
sin of the world: the sin of the world: that ta-keth a-way the
sin of the world: the sin of the world: that ta-keth a-



of the world: the sin of the world: that ta-keth a-
sin, the sin of the world: the sin of the world: the sin of the world: that ta-keth a-
way the sin of the world: the sin of the world: the sin of the world: that ta-keth a-
way the sin of the world: the sin of the world: that ta-keth a-



way the sin of the world.
way the sin of the world.
way the sin of the world.
way the sin of the world.
rit.

No. 23. AIR.—“HE WAS DESPISED.”

Largo. ♩ = 72.

Piano introduction in B-flat major, 4/4 time. The music is marked *mf* (mezzo-forte) and *p* (piano). It features a melody in the right hand and a supporting bass line in the left hand.

Alto.

Vocal entry by the Alto. The lyrics are "He was despised,". The piano accompaniment is marked *mp* (mezzo-piano) and *p* (piano). The music is in B-flat major, 4/4 time.

Vocal and piano accompaniment. The lyrics are "des-pised, and rejected, re - ject-ed of men, a man of". The piano accompaniment is marked *p* (piano). The music is in B-flat major, 4/4 time.

Vocal and piano accompaniment. The lyrics are "sor - - - rows, a man of sor - - - rows, and ac - quainted with grief,". The piano accompaniment is marked *p* (piano). The music is in B-flat major, 4/4 time.

Vocal and piano accompaniment. The lyrics are "a man of sorrows, and acquainted with grief." The piano accompaniment is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The music is in B-flat major, 4/4 time.

He was des-pised, re-jected,

He was des - pised, and re-ject-ed of men, a man of sorrows, and acquainted with

grief, a man of sorrows, and ac - quainted with grief. He was des-pised,

rejected, a man of sorrows, and acquainted with grief, and acquainted with grief,

a man of sorrows, and ac - quainted with grief,

mp *mf* *rit.* Fine.

★

He gave his back to the smi- ters,

un poco piano

He gave his back to the smi- ters, and his cheeks to

them that pluck- ed off the hair, and his cheeks to

them that pluck- ed off the hair, and his cheeks to

* This latter part of the Air is usually omitted.

them that pluck-ed off the hair, he hid not his

face from shame and spitting, he hid not his

face from shame, ——— from shame, ———

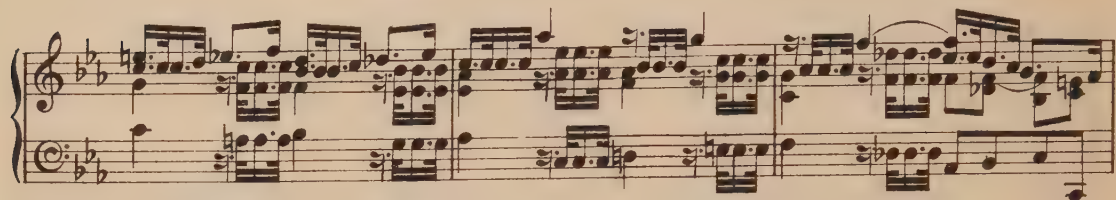
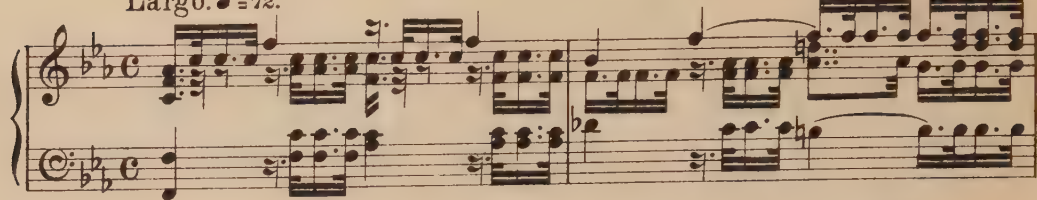
he hid not his face from shame, ———

from shame and spit - ting.

No. 24. CHORUS.—"SURELY HE HATH BORNE OUR GRIEFS."

Isaiah, liii. v. 4, 5

Largo. ♩ = 72.



Sop. *Surely, sure - ly, he hath borne our griefs and*

Alto. *Surely, sure - ly, he hath borne our griefs and*

Ten. *Surely, sure - ly, he hath borne our griefs and*

Bass. *Surely, sure - ly, he hath borne our griefs and*

car - ried our sor - rows, Sure - ly, sure - ly, he hath

car - ried our sor - rows, Sure - ly, sure - ly, he hath

car - ried our sor - rows, Sure - ly, sure - ly, he hath

car - ried our sor - rows, Sure - ly, sure - ly, he hath

borne our griefs, and car - ried our sor - rows;

borne our griefs, and car - ried our sor - rows;

borne our griefs, and car - ried our sor - rows;

borne our griefs, and car - ried our sor - rows;

he was wound-ed for our trans-gressions; he was

he was wound - ed for our trans-gressions; he was

he was wound-ed for our trans-gressions; he was

he was wound-ed for our trans-gressions; he was

buis - ed, he was buis-ed for our i - ni - quities; the chas -

buis - ed, he was buis-ed for our i - ni - quities;

buis - ed, he was buis-ed for our i - ni - quities; the chas -

buis - ed, he was buis-ed for our i - ni - quities;

[illegible]

The image shows a page from a musical score for the hymn "The Peace of Our God." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are: "our peace was up - of our peace was up - of our peace was up -". The score is written in G major (one sharp) and 4/4 time. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand, with chords and arpeggiated figures.

The image shows a page from a musical score for the song "The Rose Tree." The score is written for four voices (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are "on him." for the vocal parts. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The word "rit." (ritardando) is written above the piano part towards the end of the page. The page is numbered "10" in the bottom right corner.

No. 25. CHORUS.—“AND WITH HIS STRIPES WE ARE HEALED.”

Alla Breve, Moderato. $\text{♩} = 88$.

Isaiah, lii. v. 5.

Soprano. And with his stripes we are heal - - ed. And with his

Alto. And with his stripes

Tenor.

Bass.

Accomp. Alla Breve, Moderato.

stripes we are heal - - ed, we are heal - ed.

we are heal - - ed. And with his stripes we are

And with his stripes we are

And with his stripes we are heal - - ed, we are heal - - ed.

heal - - ed.

heal - - ed. And with his stripes we are

And with his stripes we are

And with his stripes we are heal - - -

And with his stripes we are heal-ed.

heal - ed, we are heal - - - - - ed.

heal - - - - - ed, And with his stripes we are heal -

- ed.

And with his stripes we are heal -

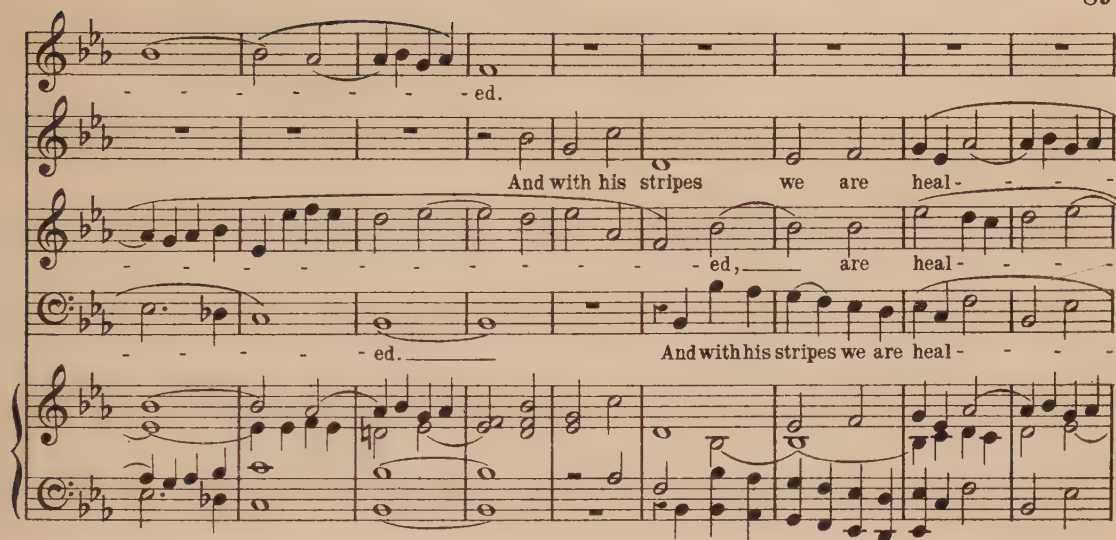
And with his stripes we are heal -

- ed.

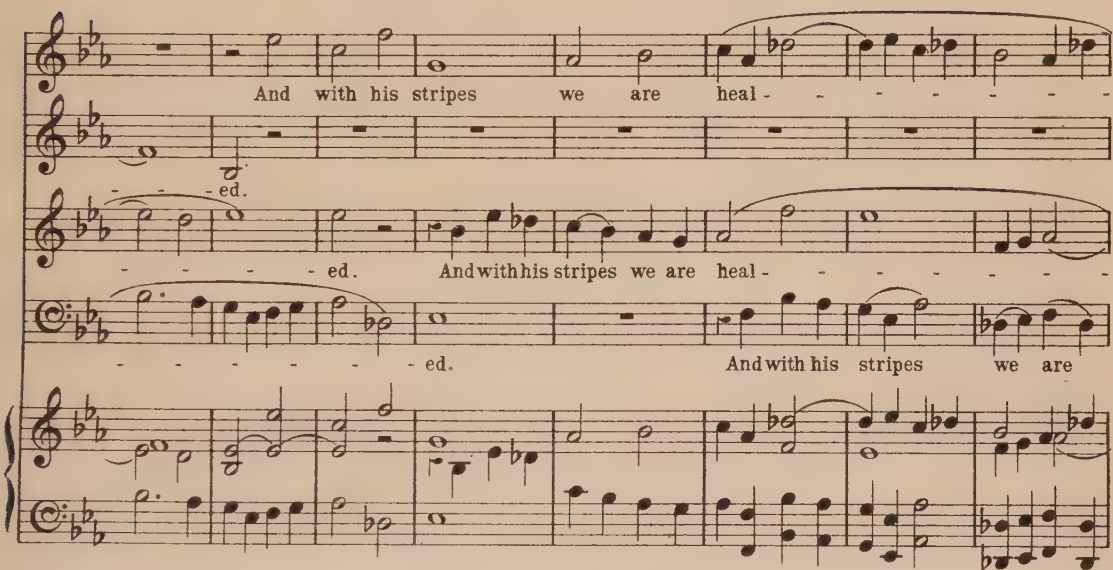
And with his stripes we are heal -

- ed.

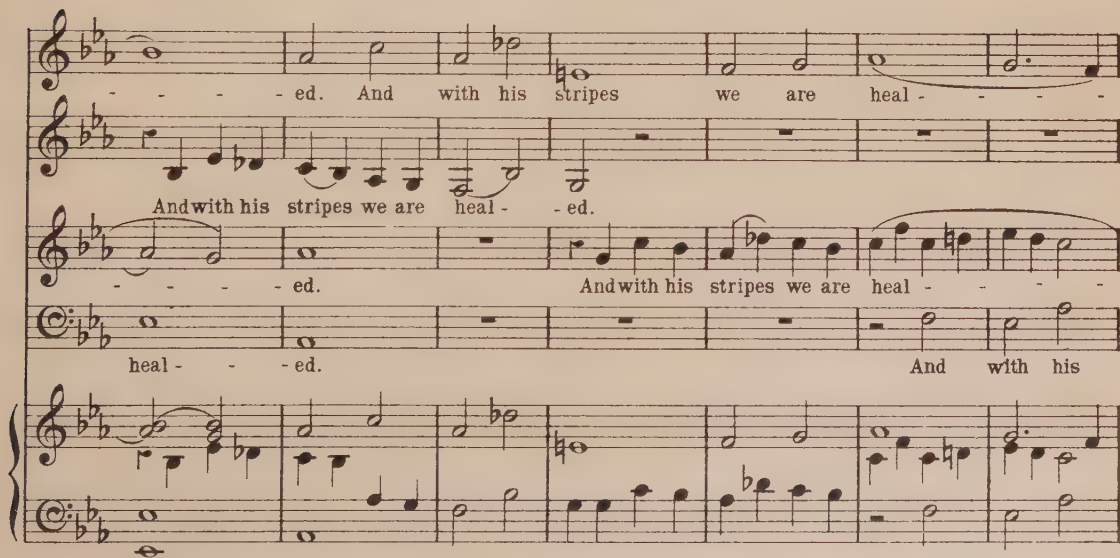
And with his stripes we are heal -



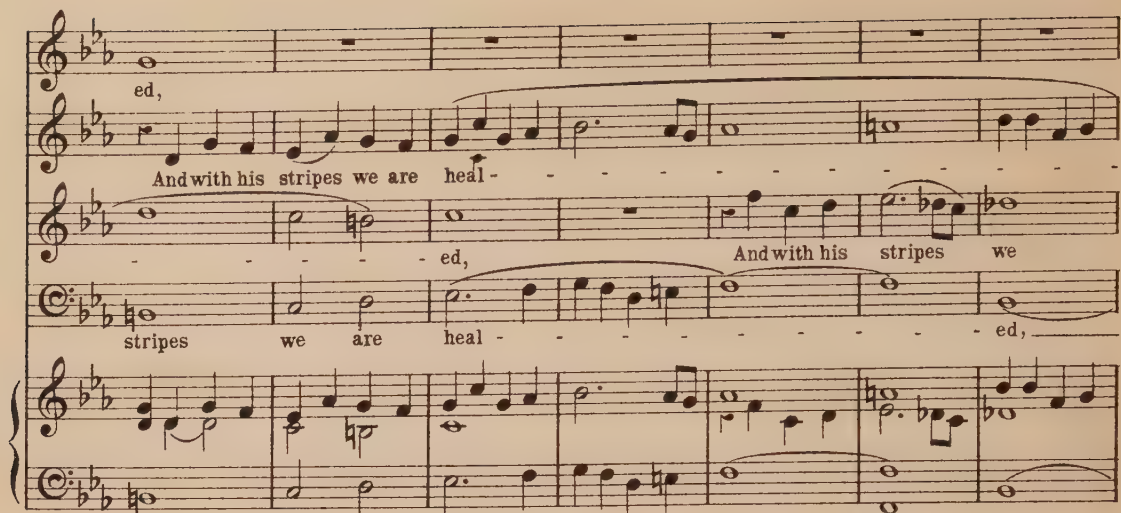
First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ed. And with his stripes we are heal - ed, are heal - And with his stripes we are heal -". The piano part consists of a right-hand melody and a left-hand accompaniment.



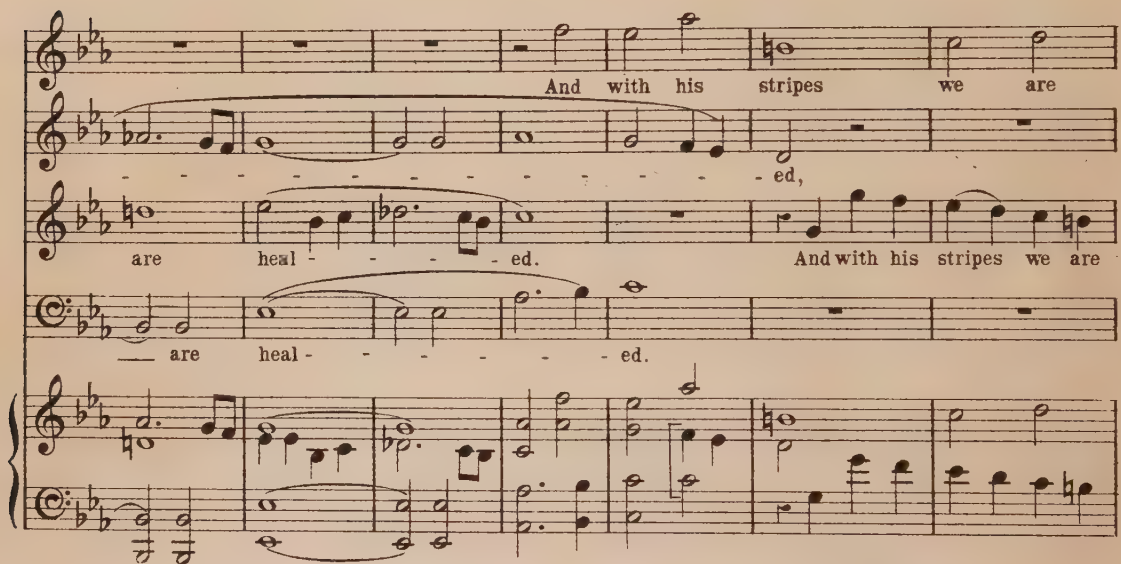
Second system of the musical score. The lyrics continue: "And with his stripes we are heal - ed. And with his stripes we are heal - ed. And with his stripes we are". The piano accompaniment continues with a steady rhythm.



Third system of the musical score. The lyrics conclude: "ed. And with his stripes we are heal - ed. And with his stripes we are heal - ed. And with his". The piano part provides harmonic support throughout the system.

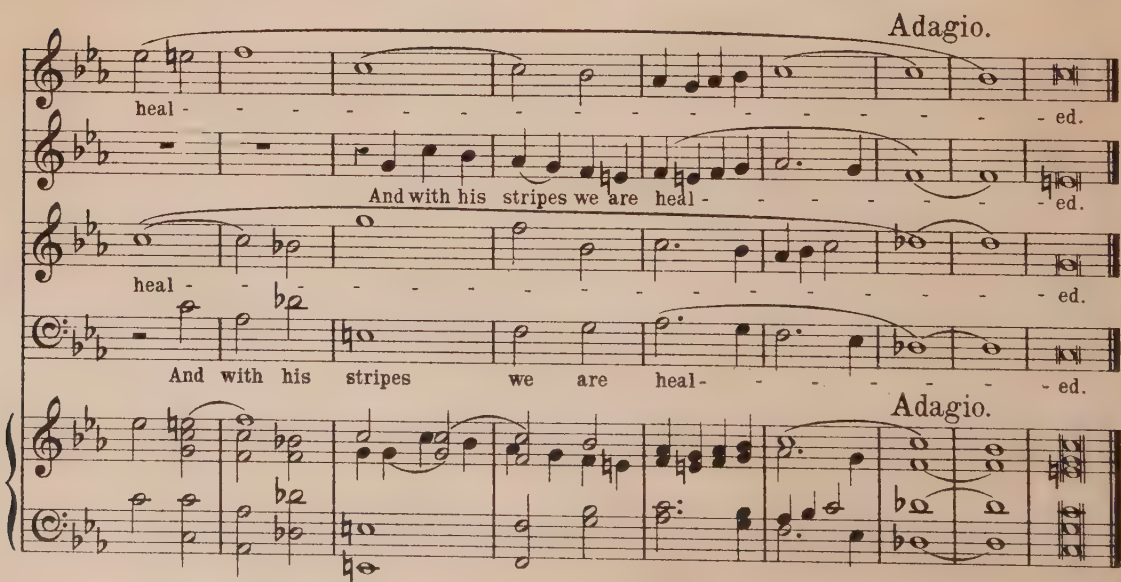


ed,
And with his stripes we are heal -
ed,
And with his stripes we
stripes we are heal - ed,



And with his stripes we are
ed,
are heal - ed.
And with his stripes we are
are heal - ed.

Adagio.



heal - ed.
And with his stripes we are heal - ed.
heal - ed.
And with his stripes we are heal - ed.
Adagio.

No. 26. CHORUS.—“ALL WE LIKE SHEEP HAVE GONE ASTRAY.”

Allegro Moderato. ♩ = 88.

Isaiah, liii. v. 6.

Soprano. All we like sheep, All we like sheep have gone a - stray

Alto. All we like sheep, All we like sheep,

Tenor. (8^{va} lower.) All we like sheep, All we like sheep have gone a - stray

Bass. All we like sheep, All we like sheep,

Accomp. Allegro Moderato.

All we like sheep, All we like

All we like sheep, All we like

All we like sheep, All we like

All we like sheep, All we like

All we like sheep, All we like

sheep, we have turn -

sheep, have gone a - stray

sheep, we have turn - ed,

sheep, have gone a - stray

- - ed ev'-ry one to his own way,
we have turn - - - - - ed ev'-ry one to his own
ev'-ry one to

All we like sheep,
way, ev'-ry one to his own way, All we like sheep,
his own way, All we like sheep, have gone a - stray,
All we like sheep, have gone a - stray,

have gone a - stray, we have
have gone a - stray,
we have turn - - -

turn - ed we have turn - ed ev'ry one to his own way;

- ed, ev'ry one to his own way, to his own way; we have turn - ed, we have turned, we have turned, ev'ry one to his own way; we have we have turned, ev'ry one to his own way; we have turn - ed, we have turned, ev'ry one to his own way;

ev'ry one to his own way; All turn - ed, ev'ry one to his own way; All ev'ry one to his own way; All we have turn - ed, ev'ry one to his own way; All

we like sheep, have gone a - stray, —

we like sheep, have gone a - stray, —

we like sheep, have

we like sheep,

have gone a - stray —

gone a - stray, — we have

have gone a - stray,

we have turn - ed, ev'ry one to his own

turn - ed,

we have turn -

we have turn - ed, we have turn-ed, ev'-ry one to
 way; we have turn - ed, ev'-ry one to
 we have turn-ed, we have turn - ed, ev'-ry one to
 - - - ed, we have turn-ed, we have turn-ed, ev'-ry one to

his own way; we have turn-ed ev'-ry
 his own way; we have turn-ed ev'-ry one to his own way;
 his own way; we have turn-ed, ev'-ry one to his own way;
 his own way; we have turn-ed ev'-ry one, ev'-ry one to his own

one to his own way. to his own way; All we like sheep,
 ev'-ry one to his own way; All we like sheep,
 we have turn-ed, ev'-ry one to his own way; All we like sheep,
 way; ev'-ry one to his own way; All we like sheep,

All we like sheep, have gone a - stray,

gone a - stray, we have turn - ed,
have gone a - stray, we have turn - ed, we have

we have turn - ed, we have turn - ed, we have turn - ed, we have turn - ed, turn - ed,

ev'-ry one to his own way; we have
 ev'-ry one to his own way; we have turn - ed, we have
 ev'-ry one to his own way;
 ev'-ry one to his own way; we have turn - ed, we have turn - ed,

turn - ed, we have turn - ed,
 turn - ed, we have turn - ed, we have turn - ed,
 we have turn - ed, ev'-ry
 we have turn - ed, ev'-ry

- ed, we have turn-ed, ev'-ry one to
 - ed, we have turn-ed, ev'-ry one to
 one to his own way, we have turn-ed, ev'-ry one to
 one to his own way, we have turn-ed, ev'-ry one to

Adagio.

his own way; we have turn-ed ev'-ry one to his own way; And the
 his own way; we have turn-ed ev'-ry one to his own way;
 his own way; we have turn-ed ev'-ry one to his own way;
 his own way; we have turn-ed ev'-ry one to his own way; And the Lord hath

Adagio.
 Lord hath laid on him, and the Lord hath laid on him, hath laid on
 and the Lord hath laid on him, on him,
 and the Lord bath laid on him, on him,
 laid on him, the Lord hath laid on

him, on him the i - ni-qui - ty of us all.
 hath laid on him the i - ni-qui - ty of us all.
 hath laid on him the i - ni-qui - ty of us all.
 him, the i - ni-qui - ty of us all.

No. 27. RECIT. — "ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN?"

Larghetto. ♩ = 80.

Psalm xxii. v. 7.

The first system shows the piano introduction. It consists of three staves: a treble staff with a whole rest, and a grand staff (treble and bass) with a continuous eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic marking *mf* is placed below the piano staff.

The second system introduces the Tenor voice. The vocal line begins with a whole rest, followed by the lyrics "All they that". The piano accompaniment continues with the eighth-note pattern. The dynamic marking *p* is placed below the piano staff.

The third system continues the vocal and piano parts. The vocal line has the lyrics "see him laugh him to scorn; they". The piano accompaniment features a change in dynamics, with *f* (forte) and *p* (piano) markings. The piano staff shows a more complex rhythmic pattern in the right hand.

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "shoot out their lips, and shake their". The piano accompaniment maintains the eighth-note pattern with dynamic markings *f* and *p*.

The fifth system concludes the piece. The vocal line has the lyrics "heads, say - - ing,". The piano accompaniment continues with the eighth-note pattern, ending with a double bar line. The dynamic marking *f* is present.

Allegro. $\text{♩} = 88$.

Soprano.

Alto.

Tenor.

Bass.

He trust - ed in God that he would de - liver him; let him de - liver him if he de -

Allegro.

Accomp.

He trust - ed in God that he would de - li - ver him, let him de - li - ver him,

light in him, if he de - light in him, let him de - li - ver him, if he de - light in

He trust - ed in God that he would de -

if he de - light in him, if he de - light in him, let him de -

him, if he de - light in him, if he de - light in him,

He
 li - ver him; let him de - li-ver him; if he de - light in him,
 li - ver him; if he de - light in him, if he de - light in him, if he de -
 He trust - ed in

trust - ed in God that he would de-li-ver him, let him de-li-ver him, if he delight in
 if he de - light in
 light in him
 God, in — God, in God he trust - ed let him de-li-ver him, if he de-light in him; if he de-

him, let him de-li-ver him, if he de-light in him,
 him, let him de - li-ver him, if he de - light in him,
 let him de-li-ver him; if he de - light in him, if he de -
 light in him, let him de - li-ver him; He trust - ed in

He trust - ed in God that he would de - li - ver him, let him de -
light in him, let him de - li - ver him, if he de -
God, he trust - ed in God, let him de - li - ver him, if he de -

let him de - li - ver him, He trust - ed in God that he
li - ver him if he de - light in him, if he de - light in him,
light in him, if he de - light in him, he trust - ed in God, he trust - ed in God, let him de -
light in him, if he de - light in him,

would de - li - ver him, let him de - li - ver him, if he de - light in
let him de - li - ver him, if he de - light in him, if he de - light in
li - ver him, if he de - light in him, if he de - light in
let him de -

him, let him de-li-ver him, if he de-light in
 him, let him de-li-ver him, let him de-li-ver him, if he de-
 him, let him de-li-ver him, He trust-ed in God that he
 li-ver him, let him de-li-ver him,

him if he de-light in him, let him de-li-ver him,
 light in him, let him de-
 would de-li-ver him, let him de-li-ver him,
 let him de-li-ver him,

if he de-light in him, let him de-li-ver him,
 li-ver him, if he de-light in him, He trust-ed in God, let him de-
 if he de-light in him, let him de-li-ver him, He trust-ed in God, let him de-
 He trust-ed in God, that he

let him de-
 li - ver him, if he de - light in
 li - ver him, if he de - light in
 — would de - li - ver him, — let him de - li - ver him, — if he de - light in

li - ver him, let him de - li - ver him, let him de - li - ver him,
 him, let him de - li - ver him, if he de - light in
 him, let him de - li - ver him, if he de - light in
 him, let him de - li - ver him, if he de - light in

He trust - ed in God that he would de - li - ver him, let him de -
 him, He trust - ed in God let him de - li - ver him if he de - light
 him, if he de - light in him, if he de -

li-ver him, if he de - light in him,
 in him, let him de - li - ver him, let him de - li - ver him, if he de -
 if he de - light in him, let him de - li - ver him,
 light in him, let him de - li - ver him,

if he de - light in him, if he de - light
 light
 if he de - light in him, if he de - light
 He trust - ed in God, that he would de -

Adagio.

in him let him de - li - ver him, *f* if he de - light in him.
 in him let him de - li - ver him, *f* if he de - light in him.
 in him, let him, let him de - li - ver him, *f* if he de - light in him.
 li-ver him, let him, let him de - li - ver him, *f* if he de - light in him.

Adagio.

f trem.

No. 29. RECIT.—“THY REBUKE HATH BROKEN HIS HEART.”

Largo. ♩ = 60.

Psalm lxi, v. 20.

Tenor.

Thy re-buke hath bro-ken his heart; he is full of hea-vi-ness; he is
 full of hea-vi-ness; Thy re-buke hath bro-ken his heart; he look-ed for some to have pi-ty on
 him, but there was no man; neither found he a-ny to com-fort him, He looked for some to have
 pi ty on him, but there was no man, neither found he a-ny to com-fort him.

No. 30. AIR.—“BEHOLD AND SEE IF THERE BE ANY SORROW.”

Largo. ♩ = 66.

Lamentations, i. v. 12.

Tenor.

Be - hold and see, be - hold and see, if there be a-ny sorrow

like un-to his sorrow. Be - hold and see, if

mf *p* *pp*

there be a - ny sor-row like un-to his sor-row. Be - hold and see, if there

be a-ny sorrow like un-to his sor-row.

mf *p*

No. 31. RECIT.—“HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.”

Isaiah, liii, v. 8.

Tenor.

He was cut off out of the land of the li - ving;

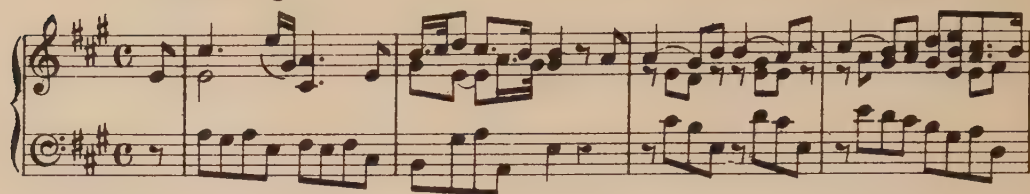
p

for the trans-gres-sions of thy peo-ple was he strick-en.

No. 32. AIR.—“BUT THOU DID’ST NOT LEAVE HIS SOUL IN HELL.”

Andante larghetto. ♩ = 72.

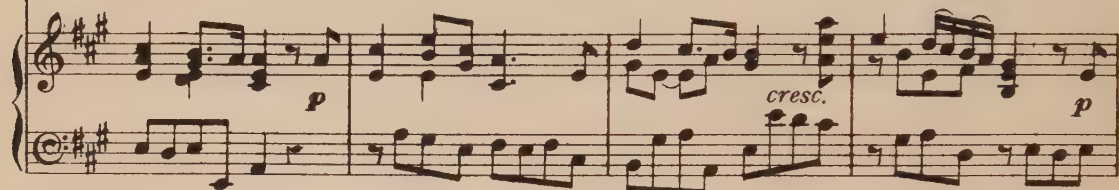
Psalm xvi. v. 10.



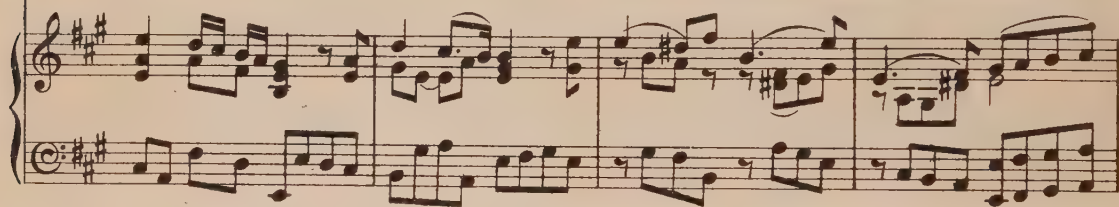
Tenor.

But thou didst not leave his soul in hell,

But

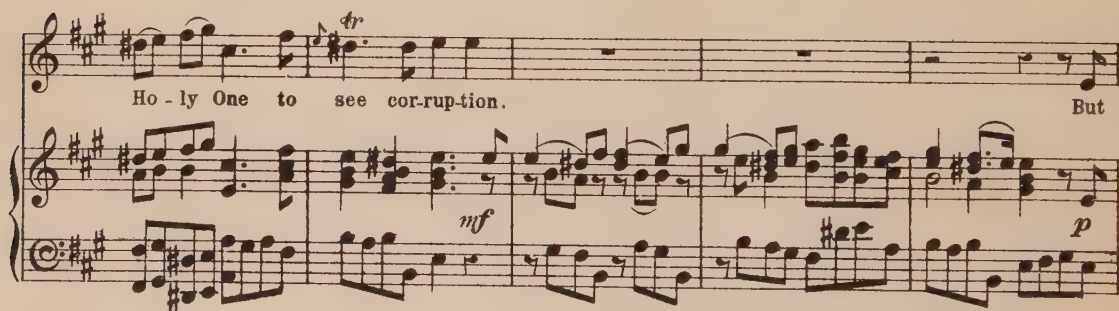


thou didst not leave his soul in hell, nor didst thou suffer, nor didst thou suf-fer thy

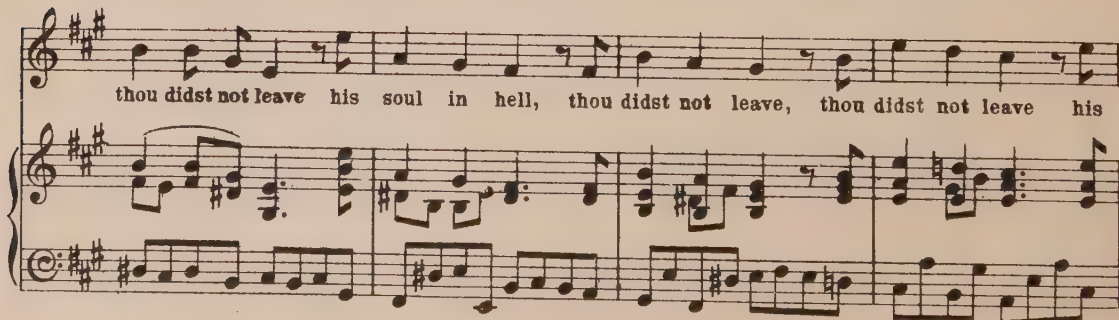


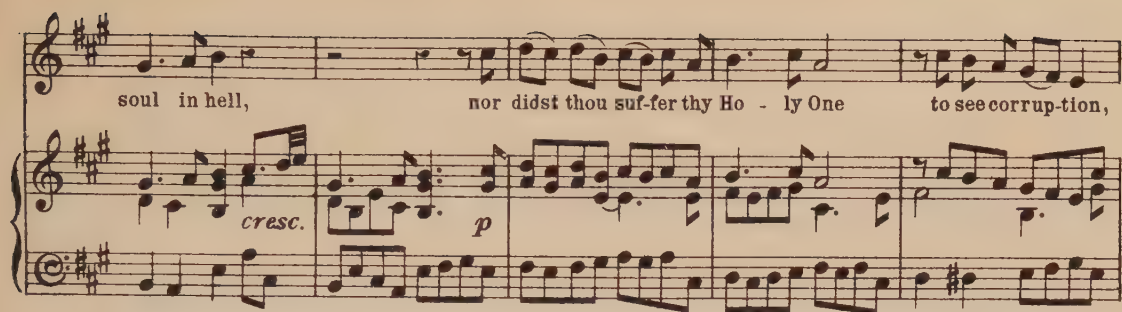
Ho - ly One to see cor-ruption.

But

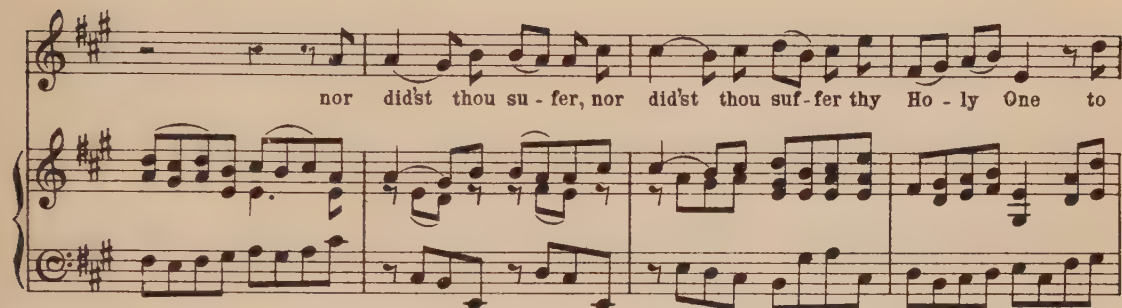


thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his

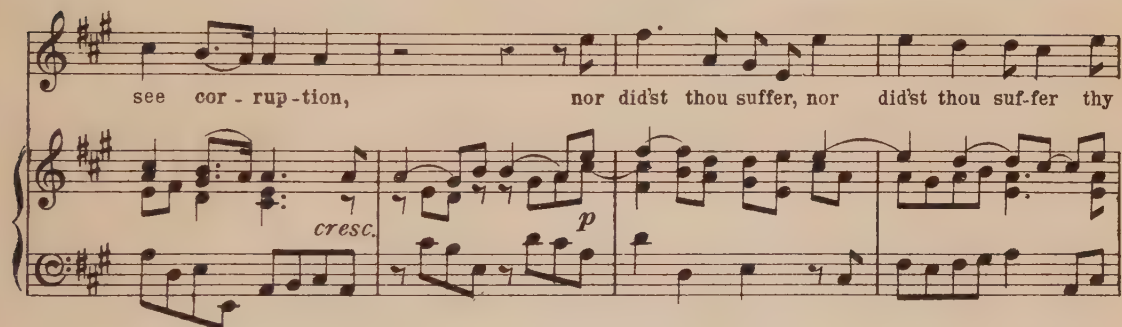




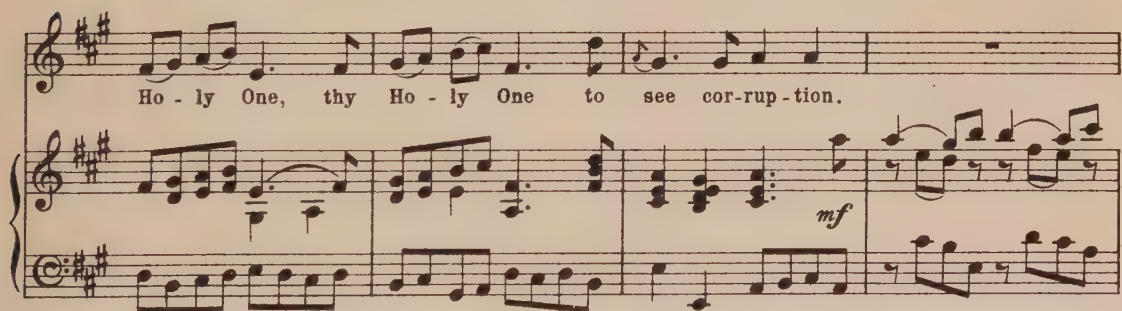
First system of the musical score. The vocal line (treble clef) begins with the lyrics "soul in hell," followed by a rest, then "nor didst thou suffer thy Ho - ly One" and "to see corrup-tion,". The piano accompaniment (grand staff) features a flowing eighth-note pattern in the left hand and chords in the right hand. Dynamics include *cresc.* and *p*.



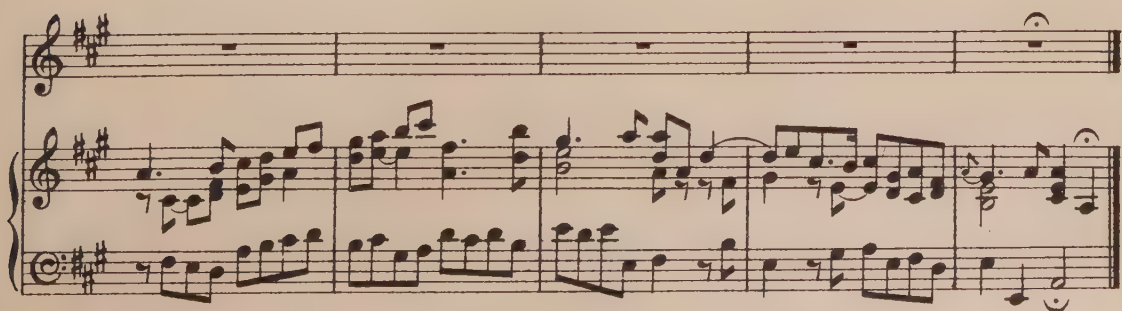
Second system of the musical score. The vocal line continues with the lyrics "nor didst thou su - fer, nor didst thou suf - fer thy Ho - ly One to". The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand.



Third system of the musical score. The vocal line begins with the lyrics "see cor - rup - tion," followed by a rest, then "nor didst thou suffer, nor didst thou suf - fer thy". The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand. Dynamics include *cresc.* and *p*.



Fourth system of the musical score. The vocal line continues with the lyrics "Ho - ly One, thy Ho - ly One to see cor - rup - tion.". The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand. Dynamics include *mf*.

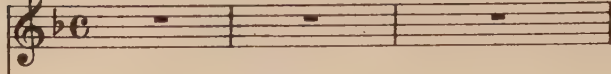



Fifth system of the musical score. The vocal line consists of a whole note rest. The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand, concluding the piece with a final chord.

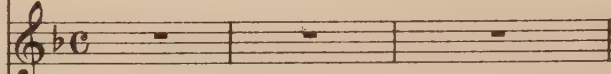
No. 33. CHORUS.—"LIFT UP YOUR HEADS, O YE GATES?"


Psalm xxiv. v. 9.


A tempo ordinario. ♩ = 84.


1st Soprano.  Lift up your heads,

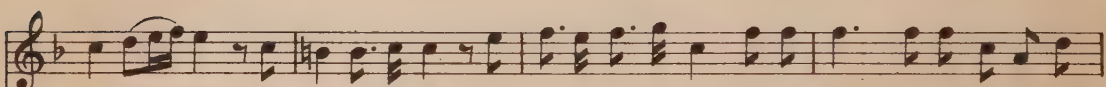
2nd Soprano.  Lift up your heads,

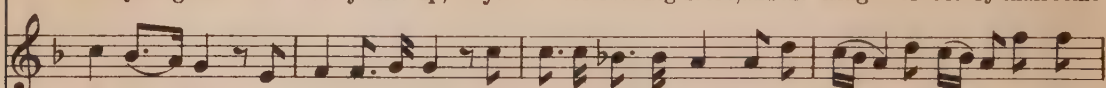
Alto.  Lift up your heads,

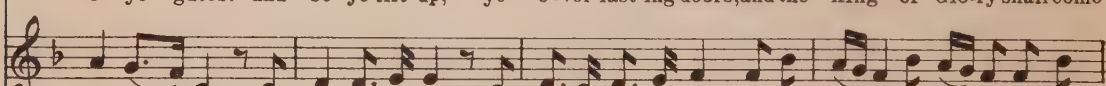
Tenor. 

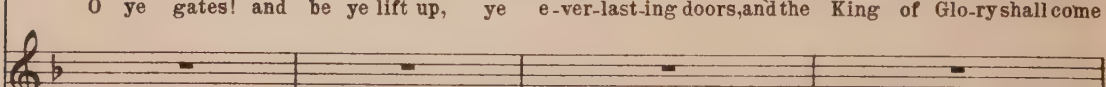
Bass. 

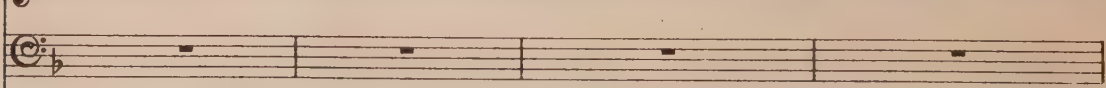
Accomp. 

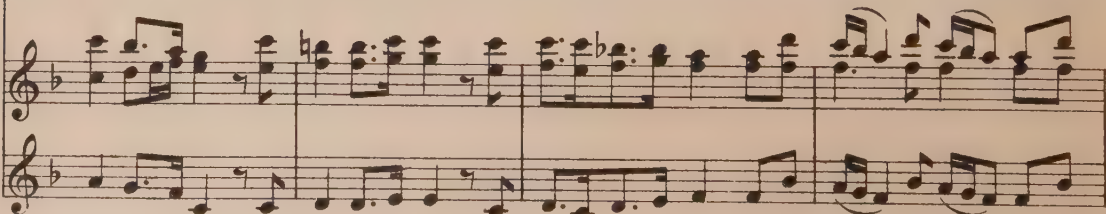
 O ye gates! and be ye lift up, ye e-ver-last-ing doors, and the King of Glo-ry shall come

 O ye gates! and be ye lift up, ye e-ver-last-ing doors, and the King of Glo-ry shall come

 O ye gates! and be ye lift up, ye e-ver-last-ing doors, and the King of Glo-ry shall come







in. —

in.

in. —

Who is the King of Glo-ry? the King of Glo-ry? who

Who is the King of Glo-ry? the King of Glo-ry? who

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts enter with a melodic line, and the piano provides a rhythmic foundation with chords and moving lines in both hands. The lyrics are repeated across the staves.

The Lord strong and mighty, the

The Lord strong and mighty, the

The Lord strong and mighty, the

is the King of Glo-ry? who is the King of Glo-ry?

is the King of Glo-ry? who is the King of Glo-ry?

The second system continues the musical piece. It includes vocal staves with lyrics and a piano accompaniment. The lyrics are repeated across the staves, and the piano part continues with its rhythmic accompaniment.

Lord strong and mighty, the Lord might - y in bat-tle.

Lord strong and mighty, the Lord might - y in bat-tle.

Lord strong and mighty, the Lord might - y in bat-tle. Lift up your heads, O ye Gates! and

Lift up your heads, O ye Gates! and

Lift up your heads, O ye Gates! and

be ye lift up ye e-ver-last-ing doors, And the King of Glo-ry shall come in. And the

be ye lift up ye e-ver-last-ing doors, And the King of Glo-ry shall come in. And the

be ye lift up ye e-ver-last-ing doors, And the King of Glo-ry shall come in. And the

Who is the King of Glo-ry! who is the King of Glory? who

Who is the King of Glo-ry! who is the King of Glory? who

King of Glo-ry shall come in. Who is the King of Glo-ry! who is the King of Glory? who

King of Glo-ry shall come in.

King of Glo-ry shall come in.

is the King of Glo-ry? the Lord of Hosts;

is the King of Glo-ry? the Lord of Hosts;

is the King of Glo-ry? the Lord of Hosts; the Lord of Hosts;

the Lord of Hosts; the Lord of Hosts;

the Lord of Hosts; the Lord of Hosts;

He is the King of Glory, He is the King of Glory, He is the King of

Alto.

He is the King of Glory, He is the King of Glory, He is the King of Glory, He

Tenor.

He is the King of Glory, He is the King of Glory, He is the King of Glory, He

He is the King of Glory, He is the King of Glory, He is the King of Glory,

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "He is the King of Glory, He is the King of Glory, He is the King of". The Alto and Tenor parts have additional lyrics: "He is the King of Glory, He is the King of Glory, He is the King of Glory, He". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He is

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, he is the

the Lord of Hosts, He

The second system continues the musical score. The lyrics are: "Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He is". The Alto and Tenor parts have additional lyrics: "is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He" and "is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, he is the". The piano accompaniment continues with the same melodic and harmonic structure.

the King of Glo - - - ry, the Lord of Hosts, he is the King of Glo -

is the King of Glo - - - ry, the Lord of Hosts, he is the King of

King of Glo - - - ry, the Lord of Hosts; He is the King of

is the King of Glo - - - ry,

The third system concludes the musical score. The lyrics are: "the King of Glo - - - ry, the Lord of Hosts, he is the King of Glo -". The Alto and Tenor parts have additional lyrics: "is the King of Glo - - - ry, the Lord of Hosts, he is the King of" and "King of Glo - - - ry, the Lord of Hosts; He is the King of". The piano accompaniment concludes with the same melodic and harmonic structure.

ry.
 Glo - ry, of Glo - ry, the Lord of Hosts; he is the King -
 Glo - ry, the Lord of Hosts; he
 the Lord of Hosts; he

the Lord of Hosts, he is the King of Glo -
 of Glo - ry, of Glo -
 is the King of Glo - ry, of Glo - ry, of Glo -
 is the King of Glo - ry, of Glo -

- ry, he is the King of Glo-ry, he is the King of Glo-ry, the Lord of Hosts;
 - ry, he is the King of Glo-ry, he is the King of Glo-ry, the Lord of
 - ry, he is the King of Glo-ry, he is the King of Glo-ry, the Lord of
 - ry, he is the King of Glo-ry, he is the King of Glo-ry, the Lord of

the Lord of Hosts; the Lord of Hosts; the Lord of Hosts; he
 Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of
 Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of
 Hosts; the Lord of Hosts; the Lord of Hosts; the Lord of

is the King of Glo - ry, he
 Hosts; he is the King of Glo - ry, of Glo - ry, he
 Hosts; he is the King of Glo - ry, of Glo - ry, he
 Hosts; he is the King of Glo - ry, he

is the King of Glo-ry, he is the King of Glo-ry, the Lord of
 is the King of Glo-ry, he is the King of Glo-ry, the Lord of Hosts;
 is the King of Glo-ry, he is the King of Glo-ry, the Lord of
 is the King of Glo-ry, he is the King of Glo-ry, the Lord of

Hosts; the Lord of Hosts; the Lord of Hosts; he is the King, —
 the Lord of Hosts; — the Lord of Hosts; he is the King, the King of
 Hosts; the Lord of Hosts; the Lord of Hosts; he is the King of Glo - ry, the
 Hosts; the Lord of Hosts; the Lord of Hosts; he is the King of

— of Glo - ry, the King of Glo - ry, he
 Glo - ry, the King of Glo - ry, he
 King of Glo - ry, the King of Glo - ry, he
 Glo - ry, the King of Glo - ry, he

is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.
 is the King of Glo-ry, he is the King of Glo-ry, of Glo - ry.

No. 34. RECIT.—“UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.”

Hebrews, 1. v. 5.

Tenor.

Unto which of the Angels said he at any time, Thou art my son, This day have I be-got-ten thee.

No. 35. CHORUS.—“LET ALL THE ANGELS OF GOD WORSHIP HIM.”

Hebrews, i. v. 6.

Allegro. $\text{♩} = 88$.

Soprano. Let all the an - gels of God wor - - ship

Alto. Let all the an - gels of God wor - - ship

Tenor. Let all the an - gels of God wor - - - ship

Bass. Let all the an - gels of God wor - - ship

Accomp. Allegro.

him. Let all the an - gels of God, let all the an -

him. Let all the an - - gels of God wor - -

him.

him. Let all the

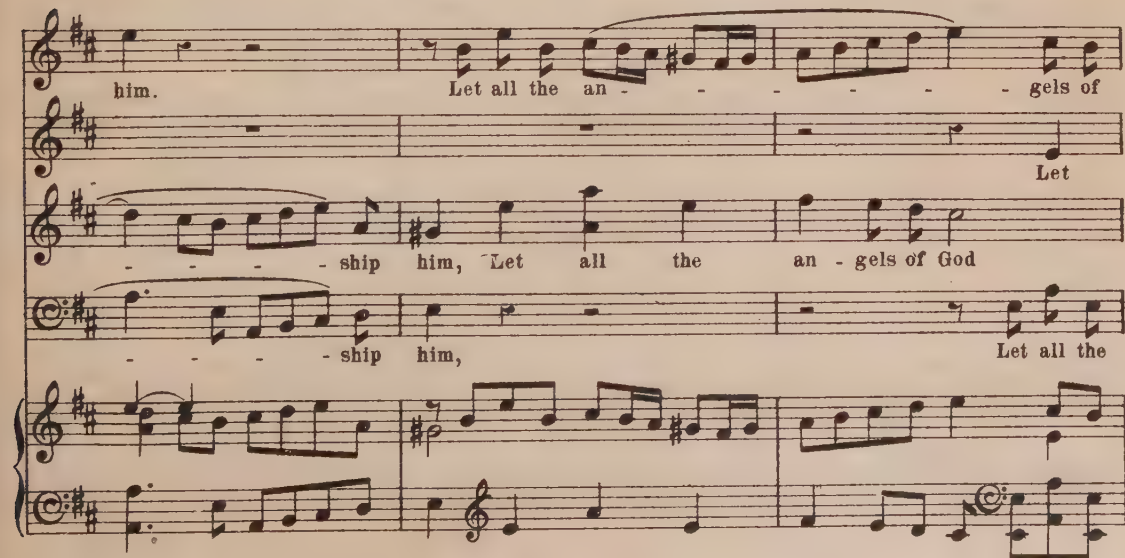
l. h.



gels of God wor - ship him,
 - ship him, Let all the
 Let all the an -
 an - gels of God wor - - - ship him,



Let all the an - - - gels of God wor - - ship
 an - gels of God wor - - ship him,
 - gels of God wor -
 Let all the an - gels of God wor -
 him.



Let all the an - - - gels of
 Let
 - ship him, Let all the an - gels of God
 - ship him, Let all the
 him.

God wor - ship him,
all the an - gels of God wor - - - ship him,
wor - ship him, Let all the an - -
an - - - - - gels of God wor -

Let all the an -

Let all the an - gels of God wor -

- gels' of God wor - ship him, Let all the

- ship him,

Angels of God wor - ship him,
 an-gels of God wor - ship him,

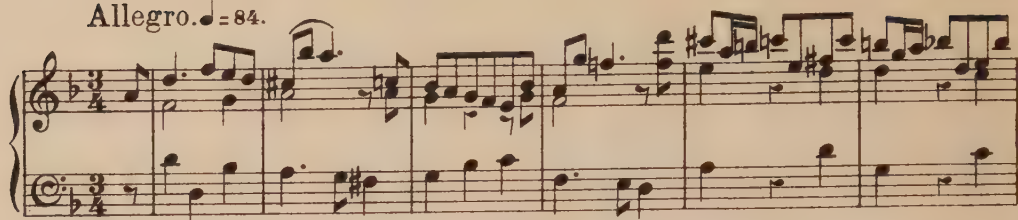
- ship him, Let all the an - - - gels of God, Let
 - ship him, Let all the an - - - gels of God, Let
 Let all the an - - - gels of God, Let
 Let all the an -

all the an - gels of God wor - - -
 all the an - gels of God wor - - -
 all the an - gels of God wor - - -
 - gels of God wor - - -

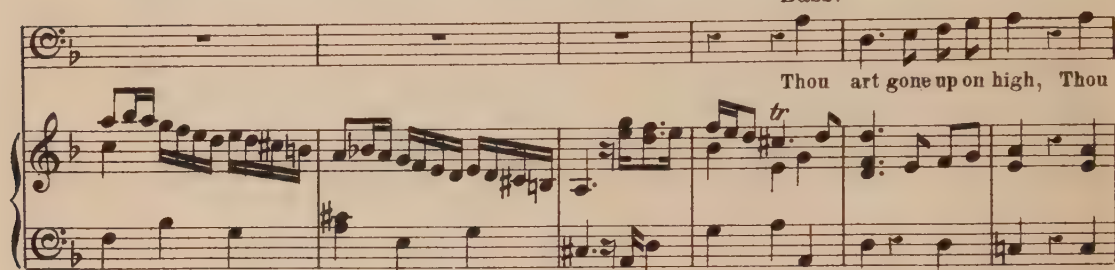
- ship him.
 - ship him.
 - ship him.
 - ship him.
 rit.

★ No. 36. AIR —“THOU ART GONE UP ON HIGH.”

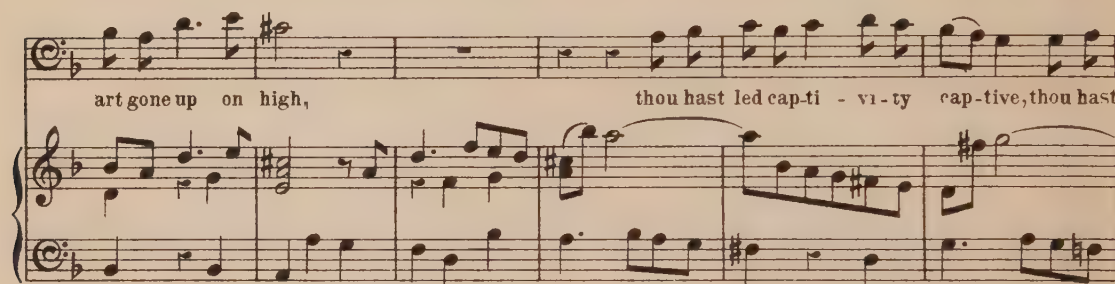
Allegro. ♩ = 84.



Bass.

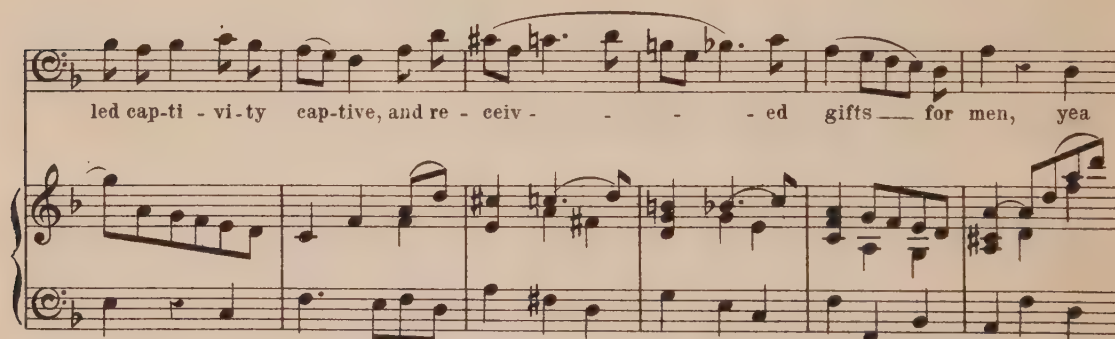


Thou art gone up on high, Thou

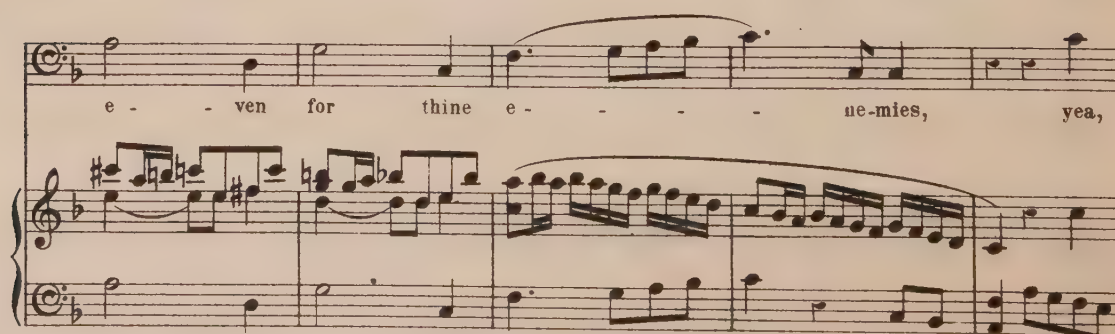


art gone up on high,

thou hast led cap-ti - vi - ty cap-tive, thou hast



led cap-ti - vi - ty cap-tive, and re - ceiv - - - ed gifts — for men, yea



e - - ven for thine e - - - ne-mies, yea,

e - ven for — thine e - ne-mies.

that the Lord God might dwell a - mong them, that the Lord God might dwell,

might dwell a - mong them.

Thou art gone up on high, thou art gone up on

high, thou hast led cap-ti - vi-ty cap-tive, thou hast led cap-ti - vi-ty cap-tive,

and re - ceiv - ed gifts for - men, yea e - - ven for thine

e - - - - - ne-mies, for thine e - ne -

mies, that the Lord God might

dwel a - mong them, that the Lord God might dwell

a - mong them.

that the Lord God, that the Lord God might dwell a - -

mong them, might dwell

a - mong - them, that the Lord God might dwell a - mong

them.

rit.

No. 37. CHORUS.—"THE LORD GAVE THE WORD"

Psalm xlviii. v. 11.

Andante Allegro. ♩ = 84.

Soprano.

Alto.

Tenor.

Bass.

Accomp.

great was the com-pa-ny of the

great was the com-pa-ny of the

The Lord gave the word; great was the com-pa-ny of the

The Lord gave the word; great was the com-pa-ny of the

Andante Allegro.

preachers, great was the com - pa-ny, the com - pa-ny, the com - pa-ny, the

preachers, great was the com - pa-ny, the com - pa-ny, the com - pa-ny, the

preachers, great was the com - pa-ny, the com - pa-ny, the com - pa-ny, the

preachers, great was the com - pa-ny, the com - pa-ny, the com - pa-ny, the

pa-ny of the preachers, great was the com-pa-ny of the

pa-ny the com-pa-ny of the preachers, great was the com-pa-ny of the

com - pa-ny of the preachers, great was the com-pa-ny of the

pa-ny of the preachers, great was the com-pa-ny of the

preachers. The Lord gave the word: great was the com - pa - ny, the

preachers. The Lord gave the word: great was the com - pa - ny, the

preachers. great was the com - pa - ny, the

preachers. great was the com - pa - ny, the

pa - ny, the com - pa - ny, the com - pa - ny of the

pa - ny, the com - pa - ny, the com - pa - ny of the

com - pa - ny, the com - pa - ny of the

com - pa - ny, the com - pa - ny of the

pa - ny of the preach - ers; great was the com - pa - ny of the preach - ers,

preach - ers, of the preach - ers; great was the com - pa - ny of the preach - ers,

preach - ers, of the preach - ers; great was the com - pa - ny of the preach - ers,

pa - ny of the preach - ers; great was the com - pa - ny, the com -

great was the com - pa - ny of the preach - ers, of the preach - ers;
 - pa - ny, the com - pa - ny, the
 great was the com - pa - ny of the preach - ers, the com -

great was the com - pany of the
 com - pany, the com - pany, the com - pany, the com - pany of the
 pany, the com - pany, the com - pany of the
 - pany, the com - pany, the com - pany of the

preach - ers, of the preachers.
 preach - ers, of the preachers.
 preach - ers, of the preachers.
 preach - ers, of the preachers.

No. 38. AIR.—“HOW BEAUTIFUL ARE THE FEET.”

Romans, x. v. 15.

Larghetto. $\text{♩} = 120$.

Accomp.

The first system of the piano accompaniment, marked *mf*, consists of a treble and bass staff in B-flat major (two flats) and 12/8 time. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns.

Soprano.

How beau-ti-ful are the feet of them that

The second system features the Soprano vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "How beau-ti-ful are the feet of them that". The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active treble part. The dynamic is marked *p* (piano).

preach the gos-pel of peace,

How beau-ti-ful are the feet,

How

The third system continues the vocal and piano parts. The vocal line has the lyrics "preach the gos-pel of peace," and "How beau-ti-ful are the feet,". The piano accompaniment maintains its harmonic support. The dynamic remains *p*.

beau-ti-ful are the feet of them that preach the gos-pel of peace,

The fourth system shows the vocal line with the lyrics "beau-ti-ful are the feet of them that preach the gos-pel of peace,". The piano accompaniment features a more active treble part with some grace notes. The dynamic is marked *mf* (mezzo-forte).

How beau-ti-ful are the feet of them that

The fifth system concludes the piece with the vocal line singing "How beau-ti-ful are the feet of them that". The piano accompaniment provides a final harmonic setting. The dynamic is marked *p*.

preach the gos - pel of peace, and bring glad ti - dings, and

bring glad ti - dings, glad ti - dings of good things, and

bring glad ti - dings, glad ti - dings of good things, and bring glad ti - dings, glad

ti - dings of good things, glad ti - dings of good things.

poco rit. *mf*

A Tempo Ordinario. ♩ = 92.

Romans, x. v. 18.

Soprano.

Their sound is gone out in-to all lands, Their sound is gone

Alto.

Their sound is gone out in-to all lands,

Tenor.

Their sound is gone out, Their

Bass.

Their sound is gone out,

Accomp.

A Tempo Ordinario.

out in-to all lands, in-to all lands, Their sound is gone

in-to all lands, in-to all lands, Their sound is gone

sound is gone out in-to all lands, their sound is gone out

— Their sound is gone out in-to all lands, their sound is gone out

out in-to all lands, their sound is gone out in-to all lands,

out, is gone out, their sound is gone out, is gone out in-to all lands,

— in-to all lands, in-to all lands, in-to all lands,

— in-to all lands, their sound is gone out in-to all lands,

* This movement is sometimes performed by four solo voices and then repeated in Chorus.

and their words un-to the ends of the

and their words un-to the ends of the world, un-to the

world, un-to the ends of the world,

and their words unto the ends of the

ends of the world, un-to the ends of the world,

and their words unto the ends of the world, and their words, and their

unto the ends of the world, their sound is gone out, is gone out in-to all

world, un-to the ends of the world, their sound is gone out, is gone out in-to all

unto the ends of the world, of the world, their sound is gone out, in-to all

words un-to the ends of the world, their sound is gone out in-to all

lands, and their words unto the ends of the world, and their
lands, and their words un - to the ends of the world, and their
lands, and their words, and their words unto the ends of the world, of the world, — and their
lands, and their words unto the ends of the world,
words unto the ends of the world, and their words unto the ends of the world,
words unto the ends of the world, and their words un-to the
words, and their words unto the ends of the world,
— and their words unto the ends of the world, and their words unto the ends of the
un-to the ends of the world.
ends of the world, un-to the ends of the world.
and their words un-to the ends of the world, un-to the ends of the world.
world, un-to the ends, un-to the ends of the world.

No. 40. AIR.—“WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.”

Psalm ii. v. 2

Allegro. ♩ = 132.

The musical score is written for piano and voice. It begins with a treble and bass clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The first four systems are instrumental, featuring a melody in the right hand and a bass line in the left hand. The fifth system introduces the vocal line, with the lyrics 'Why do the' written below the staff. The sixth system continues the vocal line with the lyrics 'na - tions so fu - rious - ly rage to - ge - ther, why'. The piano accompaniment continues throughout, with a dynamic marking of *p* (piano) appearing in the fifth system. The score concludes with a final cadence in the sixth system.

f

p

Bass.

Why do the

na - tions so fu - rious - ly rage to - ge - ther, why

do the peo - ple i - ma - gine a vain thing? why

do the na - tions rage

so fu - rious - ly to - ge - ther,

why do the peo - ple i - ma -

- gine a vain thing? i -

ma - gine a vain thing?

Why do the na - tions so

fu - rious-ly rage to - ge - ther, and why do the

people, and why do the people, i -

ma - gine a vain thing? why do the na - tions

rage

so fu-ri-ous-ly to - ge-ther, so fu-ri-ous-ly to -

ge - ther, and why do the peo - ple i -

ma - gine a vain thing? i - ma -

cresc. *f*

- gine a vain thing? and why do the

p

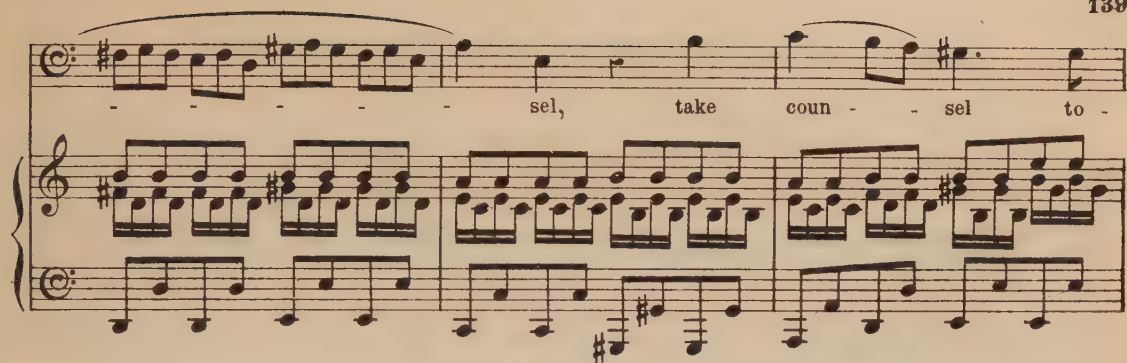
peo - ple i - ma - gine a vain thing?

Fine. The

Fine. *p*

kings of the earth rise up, and the ru - lers take coun - sel to -

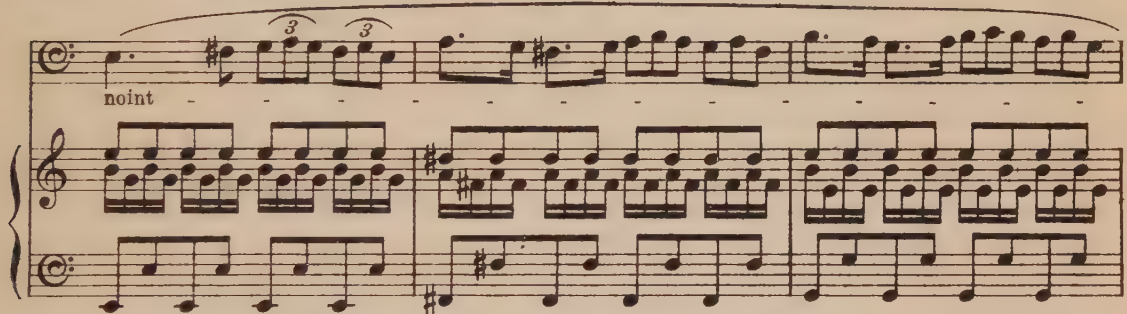
ge - ther, take coun -



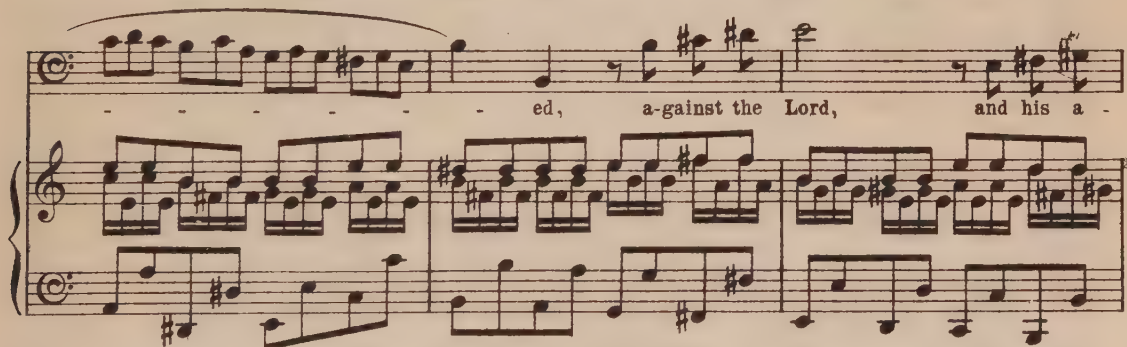
sel, take coun - sel to -



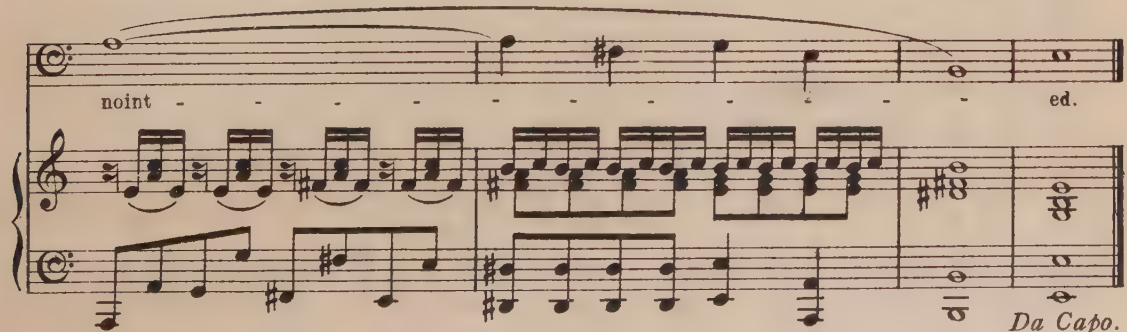
ge - ther a - gainst the Lord, and a - gainst his a -



noint



ed, a - gainst the Lord, and his a -



noint ed.

Da Capo.

No. 41. CHORUS. — "LET US BREAK THEIR BONDS ASUNDER."

Allegro e staccato. ♩ = 80.

Psalm li v. 3.

Soprano.

Let us break their bonds a - sun - der, let us break,

Alto.

Let us break their

Tenor.

Let us break their bonds a - sun - der, let us, let us break their bonds a -

Bass.

Allegro e staccato.

Let us break their bonds a -

Accomp.

sempre stacc.

Let us break their bonds a - sun - der,

bonds a - sun - der, let us break,

Let us break their

sun - der, let us, let us break, let us break their bonds a - sun - der,

sun - der, let us, let us break their bonds,

Let us break their bonds a -

Let us break their bonds a - sun - der,

bonds - a - sun - der,

Let us break their bonds a - sun - der,

Let us break their bonds a - sun - der,

and cast a -

sun - der, let us, let us break their bonds a - sun - der,

and cast a - - way
way their yokes from us, and cast a -

and cast a - - way their yokes from
their yokes from us, and cast a - way their yokes from us, and cast a -
way their yokes from us, and cast a - way their yokes from us, and cast a -
and cast a -

us, and cast a - way their yokes from us, and cast a -
way, and cast a - way their yokes from us, and cast a -
way, and cast a - way their yokes from us, and cast a -
way, and cast a -

way their yokes from us. Let us break their bonds, let us break their
 way their yokes from us. Let us break their bonds a -
 way their yokes from us. Let us break their bonds,
 way their yokes from us.

bonds, Let us break their bonds a -
 sun - der, let us break their bonds,
 Let us break their bonds a - sun - der, let us break their
 Let us break their bonds a - sun - der, let us break their bonds,

sun - der, Let us break their bonds a - sun - der, let us, let us
 Let us break their bonds a - sun - der,
 bonds, Let us break their bonds a - sun - der, let us
 Let us break their bonds a - sun - der,

break, Let us break their bonds a - sun - der, their bonds a - sun - der,
 Let us break their bonds, Let us break their bonds, — their bonds a - sun - der,
 break, Let us break their bonds, Let us break their bonds a - sun - der,
 Let us break their bonds a - sun - der, Let us break their bonds a - sun - der,

and cast a - way
 and cast a - way and cast a -
 and cast a -

their yokes from us, and cast a - way their yokes from
 and cast a - way
 way and cast a - way their yokes from
 way their yokes, their yokes from

us, and cast a - way their yokes from us.

their yokes from us.

us, and cast a - way their yokes from us. Let us break their bonds a -

us, and cast a - way their yokes from us. Let us break their

Let us break their bonds a - sun - der, and cast a - way,

Let us break their bonds, and cast a - way their

sun - der, and cast, and cast a - way, and cast a -

bonds, and cast a - way their yokes from us, and cast a -

and cast a - way their yokes

yokes, their yokes from us, and cast a - way, and cast a - way their yokes.

way their yokes from us, and cast a - way, and cast a - way their yokes.

way their yokes from us, and cast a - way, and cast a - way their yokes

from us. Let us break their bonds, and cast a -
Let us break their bonds, their bonds a - sun - der, and cast a -
Let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -
from us. Let us break their bonds a - sun - der, and cast a -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "from us. Let us break their bonds, and cast a -". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

way, and cast a - way their yokes from us.
way, and cast a - way their yokes from us.
way, and cast a - way their yokes from us.
way, and cast a - way their yokes from us.

The second system continues the hymn with the lyrics "way, and cast a - way their yokes from us." repeated across four vocal staves. The piano accompaniment continues with a steady harmonic accompaniment.

The third system of the musical score shows the vocal staves with rests, indicating a pause in the vocal parts. The piano accompaniment continues with a rhythmic pattern, leading into a final section marked "rit." (ritardando) and "dim." (diminuendo), where the tempo and volume are reduced.

No. 42. RECIT.—“HE THAT DWELLETH IN HEAVEN.”

Psalm ii, v. 4.

Tenor.

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision.

p

No. 43. AIR.—“THOU SHALT BREAK THEM”

Psalm ii, v. 9.

Andante. $\text{♩} = 112.$

Tenor.

Thou shalt break them, Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a

pot - - - ter's ves - sel. Thou shalt dash them in

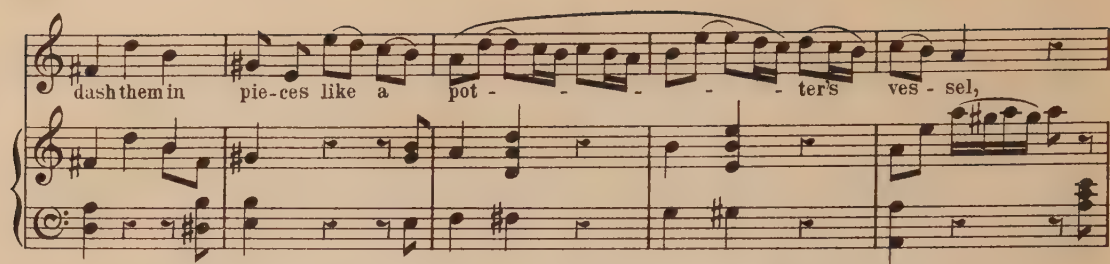
pie - ces, in pie - ces, like a pot - - -

ter's ves - sel.

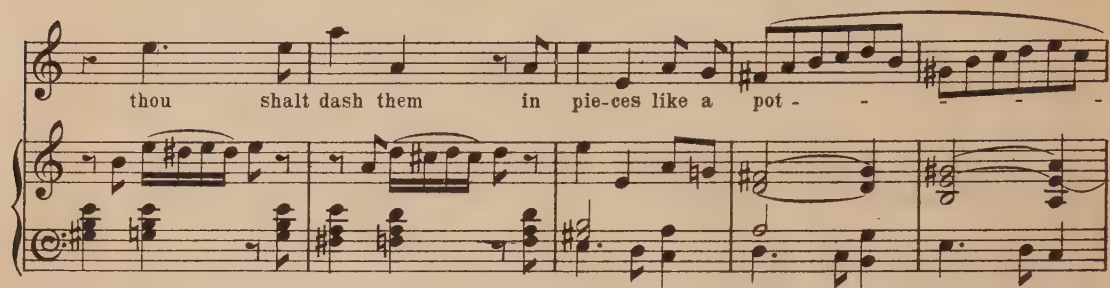
Thou shalt break them,

Thou shalt break them with a rod

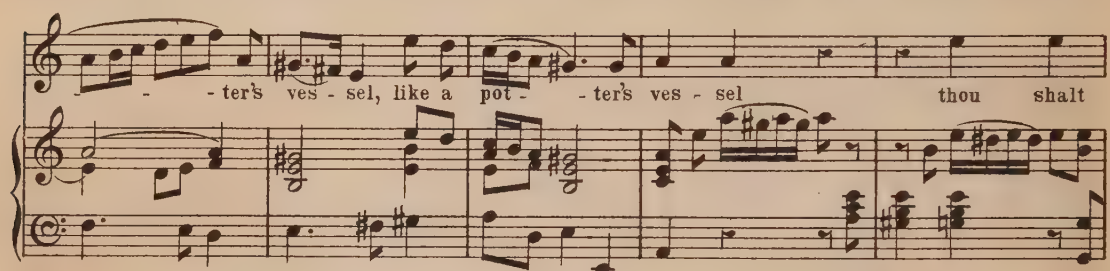
of i - ron; thou shalt



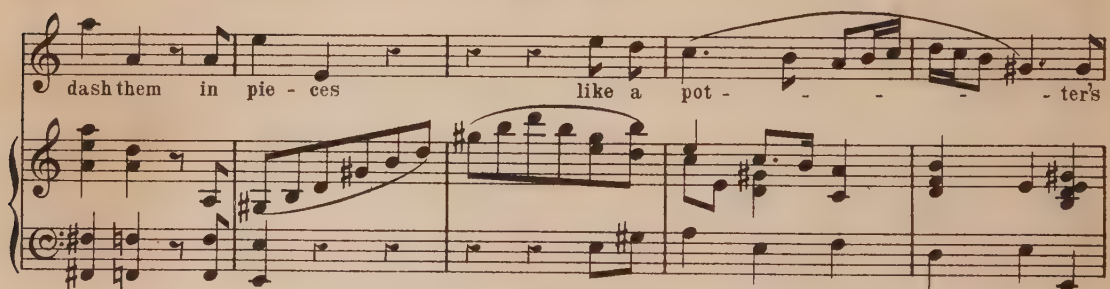
dash them in pie - ces like a pot - ter's ves - sel,



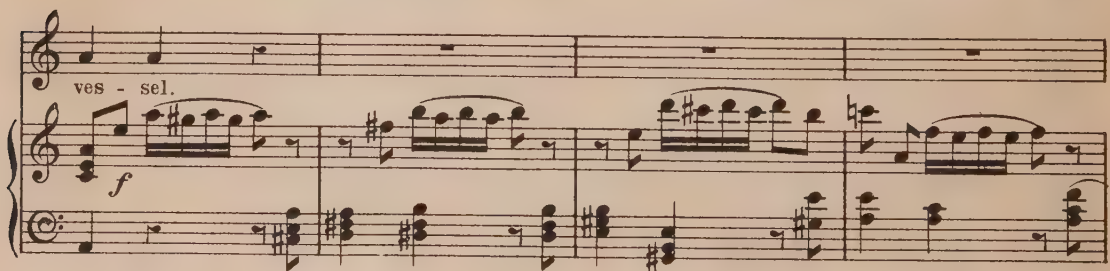
thou shalt dash them in pie - ces like a pot -



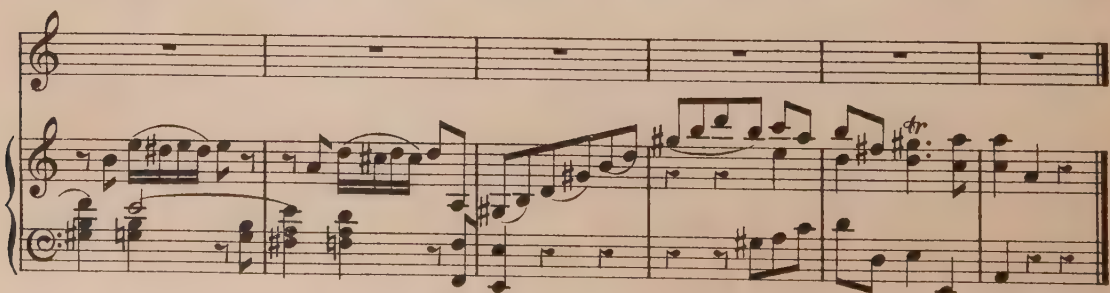
- ter's ves - sel, like a pot - ter's ves - sel thou shalt



dash them in pie - ces like a pot - ter's



ves - sel.



No. 44. CHORUS. — "HALLELUJAH!"

Allegro. ♩ = 72.

Rev. xix, v. 6. — xi, v. 15. — xix, v. 16.

Soprano.

Alto.

Tenor.

Bass

Accomp.

Hal - le-lujah!

Hal - le-lujah!

Hal - le-lujah!

Hal - le-lujah!

Allegro.

Hal - le-lu-jah! Halle-lu-jah! Halle-lu-jah! Hal - le - lu-jah!

Hal - le-lu-jah! Halle-lu-jah! Halle-lu-jah! Hal - le - lu-jah!

Hal - le-lu-jah! Halle-lu-jah! Halle-lu-jah! Hal - le - lu-jah!

Hal - le-lu-jah! Halle-lu-jah! Halle-lu-jah! Hal - le - lu-jah!

Hal-le-lujah! Hal-le-lujah! Halle-lujah! Halle-lujah! Hal-le-lu-jah!

Hal-le-lujah! Hal-le-lujah! Halle-lujah! Halle-lujah! Hal-le-lujah!

Hal-le-lujah! Hal-le-lujah! Halle-lujah! Halle-lujah! Hal-le-lujah!

Hal-le-lujah! Hal-le-lujah! Halle-lujah! Halle-lujah! Hal-le-lu-jah!

A

for the Lord God om-ni - po-tent reign-eth. Hal-le - lu-jah! Hal-le-lu-jah! Halle-

for the Lord God om-ni - po-tent reign-eth. Hal-le - lu-jah! Hal-le-lu-jah! Halle-

for the Lord God om-ni - po-tent reign-eth. Hal-le - lu-jah! Hal-le-lu-jah! Halle-

for the Lord God om-ni - po-tent reign-eth. Hal-le - lu-jah! Hal-le-lu-jah! Halle-

lu-jah! Halle-lu-jah! Hal-le- lu-jah! Halle-lu-jah! Hal-le-

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent reign-eth. Hal-le-

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent reign-eth. Hal-le-

lu-jah! Halle-lu-jah! for the Lord God om-ni - po-tent reign-eth. Hal-le-

B

lu-jah! Halle-lu-jah! Halle - lu-jah! Halle-lu-jah! for the Lord

lu-jah! Halle-lu-jah! Halle - lu-jah! Halle-lu-jah!

lu-jah! Halle-lu-jah! Halle - lu-jah! Halle-lu-jah! Halle-lu-jah! Halle-

lu-jah! Halle-lu-jah! Halle - lu-jah! Halle-lu-jah!

le - lu - jah! The kingdom of this world is be -

Hal-le - lu-jah! The kingdom of this world is be -

le - - lu-jah! The kingdom of this world is be -

lujah! Hallelu-jah! The kingdom of this world is be

p

come the kingdom of our Lord, and of his Christ, and of his Christ;

come the kingdom of our Lord, and of his Christ, and of his Christ;

come the kingdom of our Lord, and of his Christ, and of his Christ;

come the kingdom of our Lord, and of his Christ, and of his Christ; and he shall

f *D*

and he shall reign for e - ver, and e - -

reign for e - ver and e - ver, for e - ver and e - ver, and he shall

and
and he shall reign for e - ver and e - - ver, for e - ver
ver and he shall reign for e - ver and e - - ver,
reign, and he shall reign for e - ver, for e - ver, for e - ver, for

E

he shall reign for e - ver and e - - ver, King of Kings
and e - ver, for e - ver and e - ver, King of Kings
and he shall reign for e - ver and e - ver, for e - ver and
e - ver, and e - ver, for e - ver, for e - ver and e - ver, for e - ver and

and Lord of Lords
and Lord of Lords
e - ver, Hal-le-lu-jah! Hal-le-lu-jah! for e - ver and
e - ver, Hal-le-lu-jah! Hal-le-lu-jah! for e - ver and

King of Kings,

for e - ver and

e - ver, Hal-le-lu-jah! Hal-le - lu-jah! for e - ver and

e - ver, Hal-le-lu-jah! Hal-le - lu-jah! for e - ver and

and Lord of Lords,

for e - ver and

e - ver, Hal-le-lu-jah! Hal-le - lu-jah! for e - ver and

e - ver, Hal-le-lu-jah! Hal-le - lu-jah! for e - ver and

e - ver, Hal-le-lu-jah! Hal-le - lu-jah! for e - ver and

King of Kings,

for e - ver and

e - ver, Hal-le-lu-jah! Hal-le - lu-jah! for e - ver and

e - ver, Hal-le-lu-jah! Hal-le - lu-jah! for e - ver and

e - ver, Hal-le-lu-jah! Hal-le - lu-jah! for e - ver and

and Lord of Lords, and Lord of
e - ver, Halle-lu-jah! Hal-le - lu-jah! King of Kings, and Lord of
e - ver, Halle-lu-jah! Hal-le - lu-jah! King of Kings, and Lord of
e - ver, Halle-lu-jah! Hal-le - lu-jah! King of Kings, and Lord of

F

Lords, and he shall reign, and
Lords, and he shall reign, and he shall
Lords, and he shall reign for e - - ver
Lords, and he shall reign for e - - ver and e - - ver,

he shall reign for e - ver and e - - ver, for e - ver and
reign for e - ver and e - - ver, King of Kings, for e - ver and
and he shall reign for e - ver and e - - ver, King of Kings,
and he shall reign for e - ver and e - ver, King of Kings, for e - ver and

e - ver, Hal-le-lu jah! Hal-le-lu-jah! and he shall
 e - ver, and Lord of Lords, Hal-le-lu-jah! Hal-le-lu-jah! and
 and Lord of Lords, and he shall
 e - ver, and Lord of Lords, Hal-le-lu-jah! Hal-le-lu-jah! and he shall

reign for e - ver, for e - ver and e - - ver, King of
 he shall reign for e - ver and e - - ver, King of
 reign for e - ver, for e - ver and e - - ver, King of
 reign for e - ver, for e - ver and e - - ver, King of

Kings! and Lord of Lords! King of Kings! and Lord of
 Kings! and Lord of Lords! King of Kings! and Lord of
 Kings! and Lord of Lords! King of Kings! and Lord of
 Kings! and Lord of Lords! King of Kings! and Lord of

Lords, and he shall reign for e-ver and e - -

Lords, and he shall reign for e-ver and e - -

Lords, and he shall reign for e-ver and e - -

Lords, and he shall reign for e-ver and e-ver and e - -

ver, King of Kings! and Lord of Lords! Hal-le-lu-jah! Hal-le -

ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

ver, for e-ver and e-ver, for e-ver and e-ver, Hal-le-lu-jah! Hal-le -

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah!

End of the Second Part.

PART THE THIRD.

No. 45. AIR.—"I KNOW THAT MY REDEEMER LIVETH?"

Job, xix. v. 25, 26.— 1 Cor. xv. v. 20.

Larghetto. $\text{♩} = 72$.

Accomp.

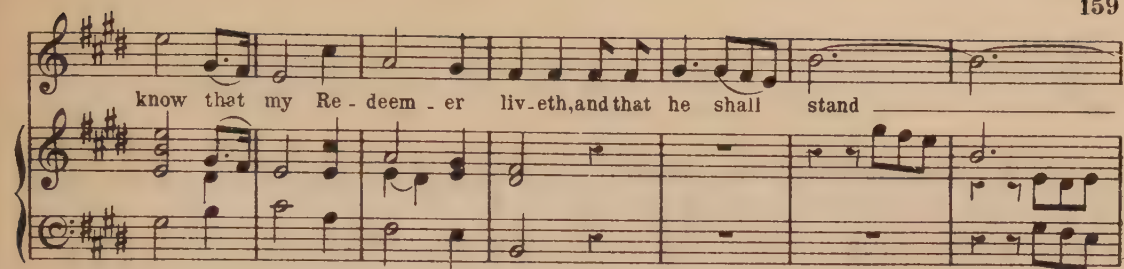
The musical score is written for voice and piano accompaniment. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Larghetto' with a quarter note equal to 72 beats. The score is divided into six systems, each with a vocal line and a piano accompaniment line. The piano part includes various musical notations such as triplets, trills, and dynamic markings like *p*, *mez.*, *mf*, and *p*. The vocal line includes lyrics and a soprano part.

Soprano.

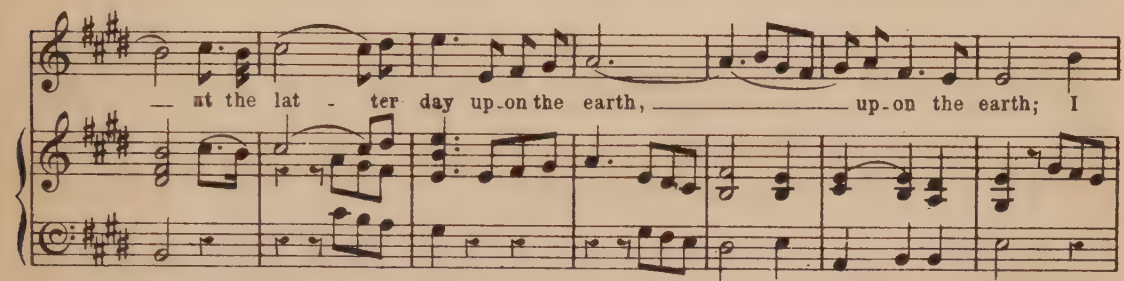
know that my Re - deem - er liv - eth

and that he shall stand at the lat - - - - - ter day

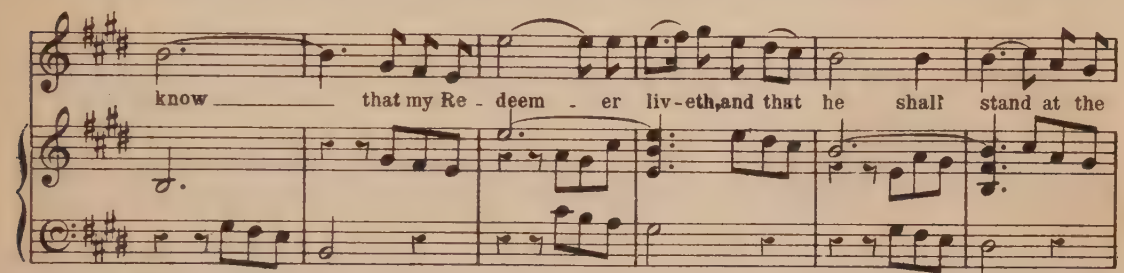
up - on the earth;



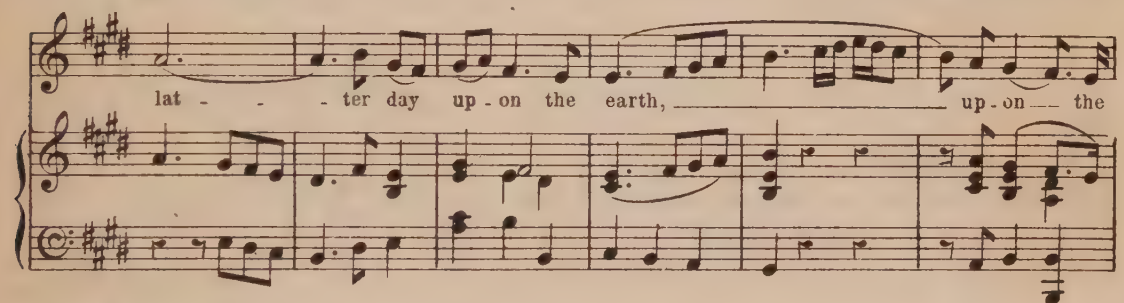
know that my Re - deem - er liv-eth, and that he shall stand



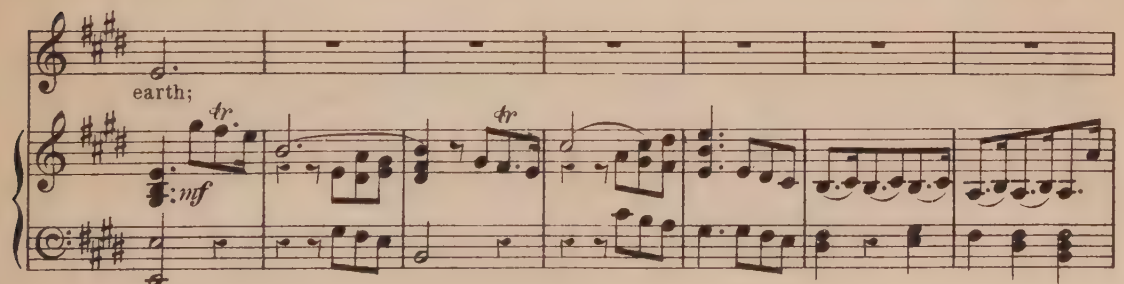
at the lat - ter day up-on the earth, up-on the earth; I



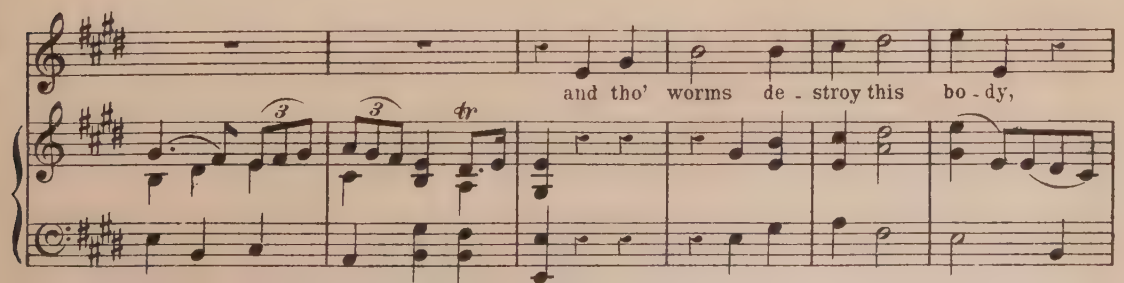
know that my Re - deem - er liv-eth, and that he shall stand at the



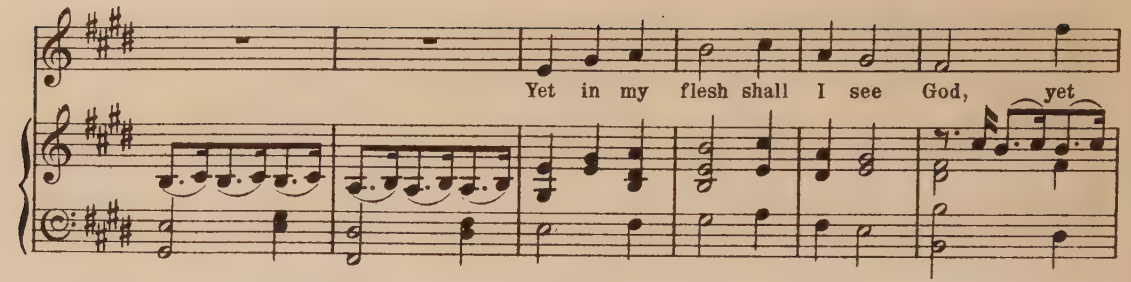
lat - ter day up-on the earth, up-on the



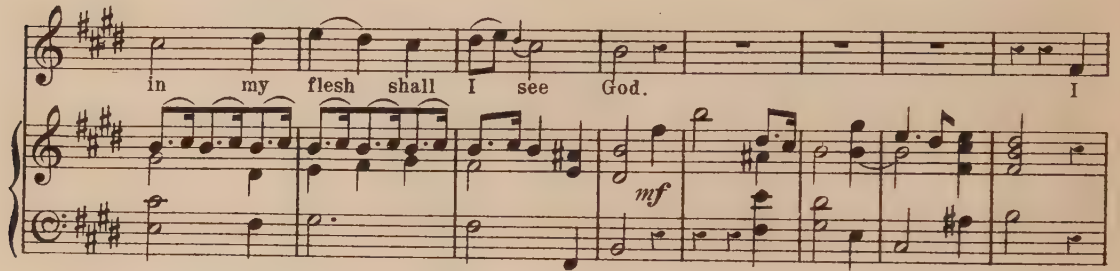
earth;



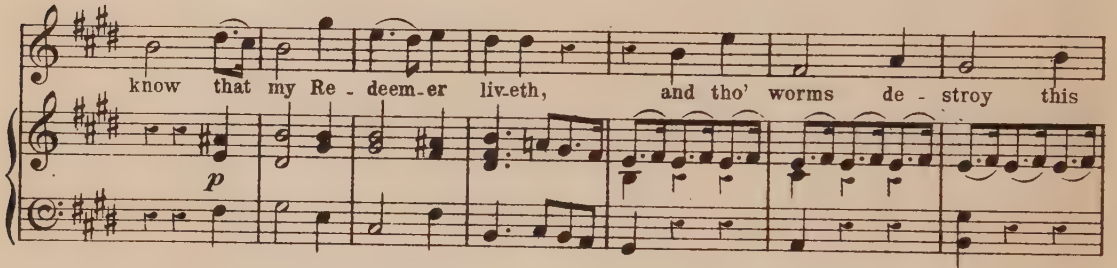
and tho' worms de - stroy this bo - dy,



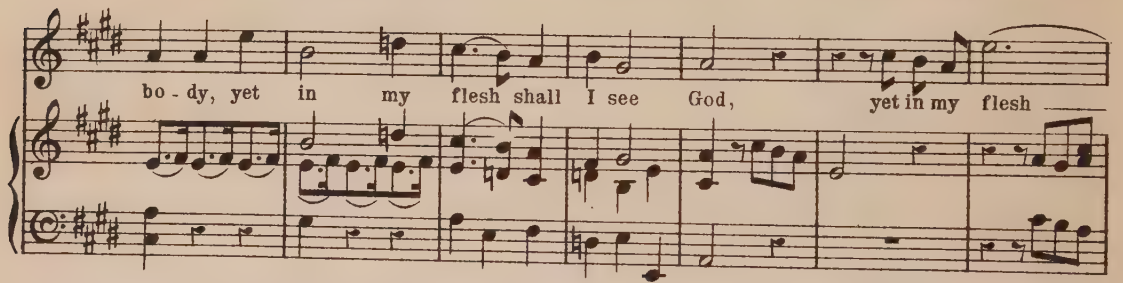
Yet in my flesh shall I see God, yet



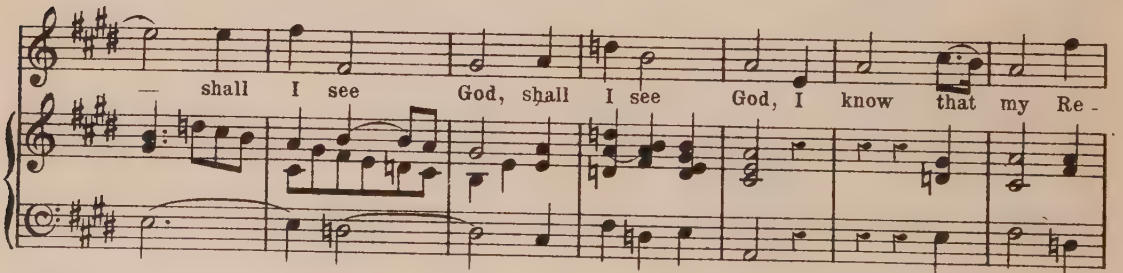
in my flesh shall I see God. I



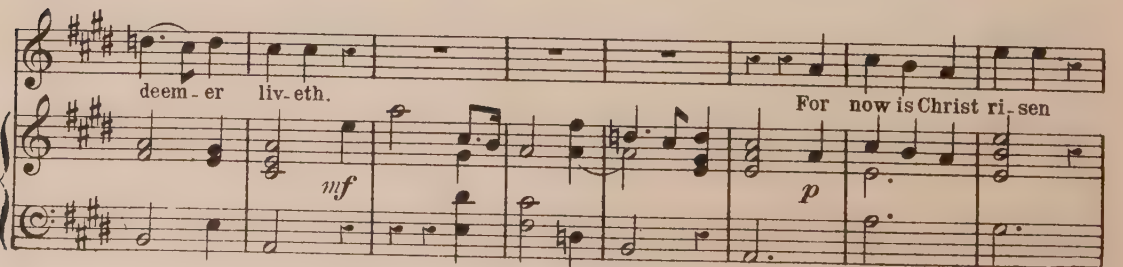
know that my Re - deem - er liv - eth, and tho' worms de - stroy this



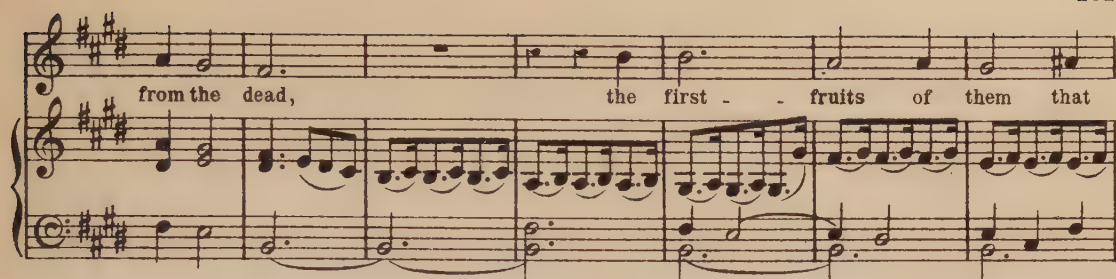
bo - dy, yet in my flesh shall I see God, yet in my flesh



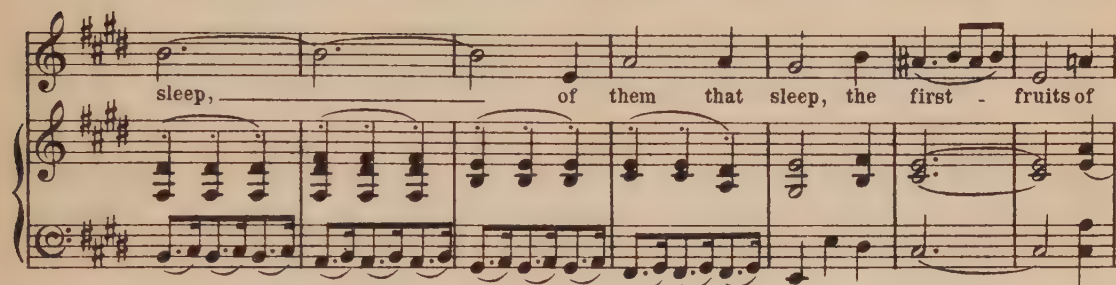
shall I see God, shall I see God, I know that my Re -



deem - er liv - eth. For now is Christ ri - sen



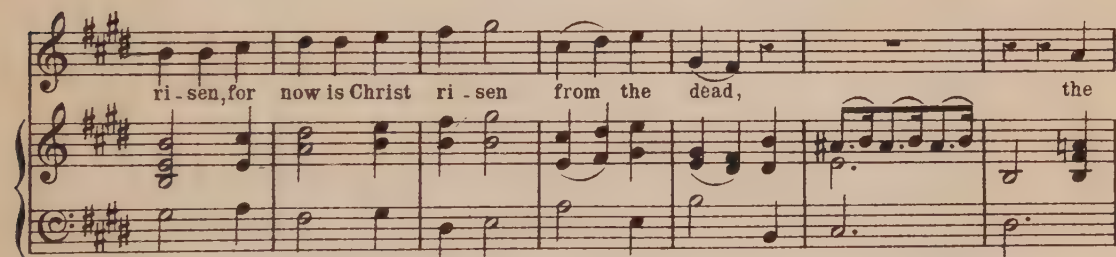
from the dead, the first - fruits of them that



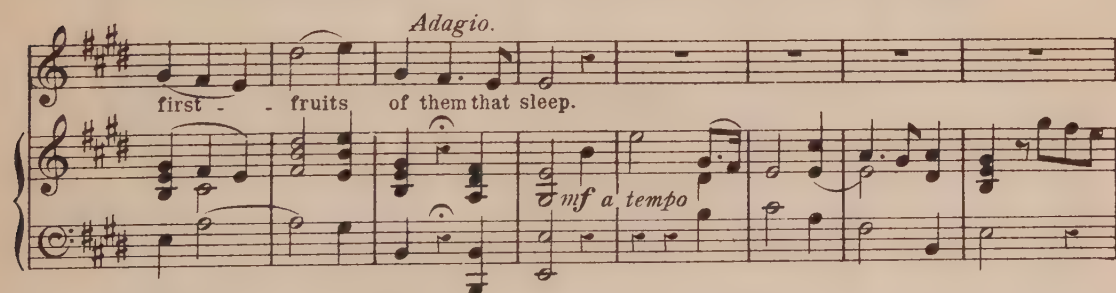
sleep, of them that sleep, the first - fruits of



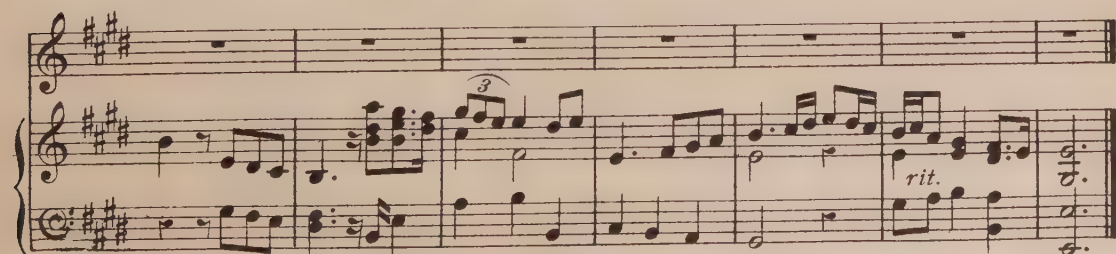
them - that sleep, For now is Christ



ri - sen, for now is Christ ri - sen from the dead, the



Adagio.
first - fruits of them that sleep.



rit.

No. 46. QUARTETT.—“SINCE BY MAN CAME DEATH.”

Grave. ♩ = 60.

1 Cor. xv. v. 21.

Soprano. Since by man came death, Since by man came death,

Alto. Since by man came death, Since by man came death,

Tenor. Since by man came death, Since by man came death,

Bass. Since by man came death, Since by man came death,

Accomp. Grave.

No. 47. CHORUS.—“BY MAN CAME ALSO THE RESURRECTION OF THE DEAD.”

Allegro. ♩ = 84.

1 Cor. xv. v. 21.

Soprano. By man came al - so the re - sur - rec - tion of the

Alto. By man came al - so the re - sur - rec - tion of the

Tenor. By man came al - so the re - sur - rec - tion of the

Bass. By man came al - so the re - sur - rec - tion of the

Accomp. Allegro.

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the

dead; by man came al - so the re - sur - rec - tion of the

dead: by man came al - so the re - sur - rec - tion of the dead;

dead; by man came al - so the re - sur - rec - tion of the dead;

dead; by man came al - so the re - sur - rec - tion of the dead;

dead; by man came al - so the re - sur - rec - tion of the dead;

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "dead: by man came al - so the re - sur - rec - tion of the dead;". The music is in a common time signature (C) and features a melodic line with some grace notes and a steady piano accompaniment.

No. 48. QUARTETT. — "FOR AS IN ADAM ALL DIE?"

Grave. $\text{♩} = 60$.

Soprano. For as in A - dam all die, for as in A - dam all die,

Alto. For as in A - dam all die, for as in A - dam all die,

Tenor. For as in A - dam all die, for as in A - dam all die,

Bass. For as in A - dam all die, for as in A - dam all die,

Accomp. Grave.

The score is for a quartet and piano accompaniment. The tempo is marked "Grave" with a quarter note equal to 60 beats per minute. The lyrics are: "For as in A - dam all die, for as in A - dam all die,". The music is in a common time signature (C) and features a slow, somber melody with a simple piano accompaniment.

No. 49. CHORUS. — "EVEN SO IN CHRIST SHALL ALL BE MADE ALIVE?"

Allegro. $\text{♩} = 80$.

1 Cor. xv. v. 22.

Soprano. E - ven so in Christ shall all be made a - live, E - ven so in

Alto. E - ven so in Christ shall all be made a - live, E - ven so in

Tenor. E - ven so in Christ shall all be made a - live, E - ven so in

Bass. E - ven so in Christ shall all be made a - live, E - ven so in

Accomp. Allegro.

The score is for a chorus and piano accompaniment. The tempo is marked "Allegro" with a quarter note equal to 80 beats per minute. The lyrics are: "E - ven so in Christ shall all be made a - live, E - ven so in". The music is in a common time signature (C) and features a lively, rhythmic melody with a simple piano accompaniment.

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

Christ shall all be made a - live, e - ven so in Christ shall all,

— so in Christ shall all — be made a - live, ev'n so in Christ shall all, shall

— so in Christ shall all — be made a - live, ev'n so in Christ shall all, shall

— so in Christ shall all — be made a - live, ev'n so in Christ shall all, shall

— so in Christ shall all — be made a - live, ev'n so in Christ shall all, shall

all be made a - live.

all be made a - live.

all be made a - live.

all be made a - live.

No. 50. RECIT.—“BEHOLD, I TELL YOU A MYSTERY.”

Bass. 1 Cor. xv. v. 51. 52.

Voice. Behold, I tell you a myste-ry: We shall not all sleep, but we shall all be-

Accomp. *p*

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

f

No. 51. AIR.—“THE TRUMPET SHALL SOUND.”

Pomposo, ma non Allegro. ♩ = 88. 1 Cor. xv. v. 52.

Accomp. *f*

Bass. % *p.*

The trumpet shall sound, —

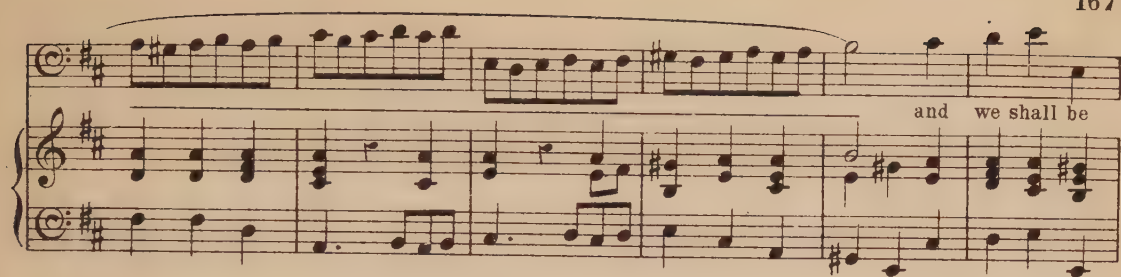
and the dead shall be rais'd, and the dead shall be

rais'd in - cor - rup-ti-ble.

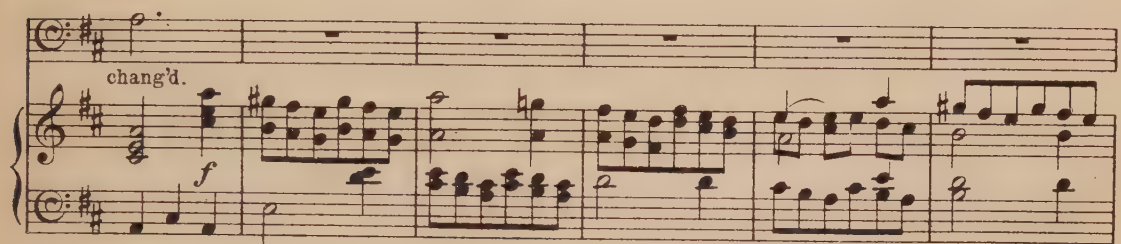
The trum-pet shall sound, — and the dead shall be

rais'd, be rais'd in - cor - rup-ti-ble, be rais'd in - cor -

rup-ti-ble, and we shall be chang'd, *p*



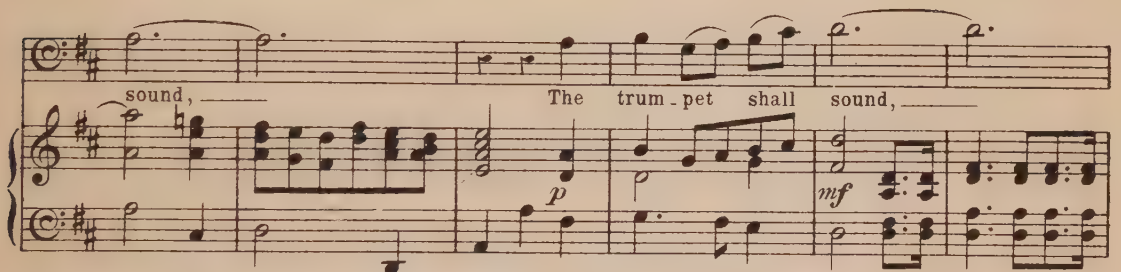
and we shall be



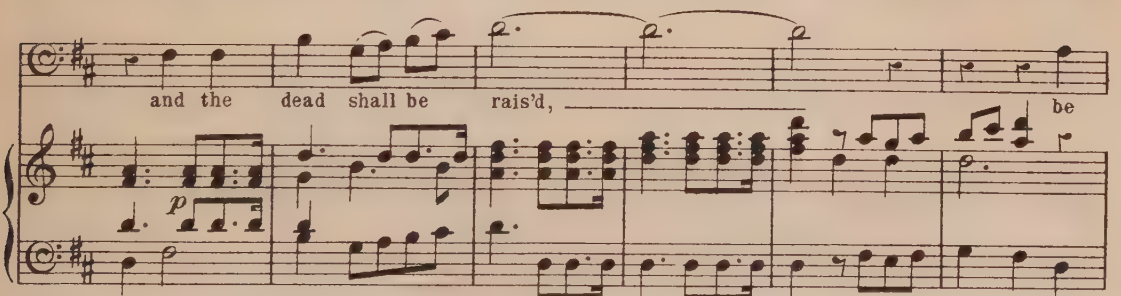
chang'd.



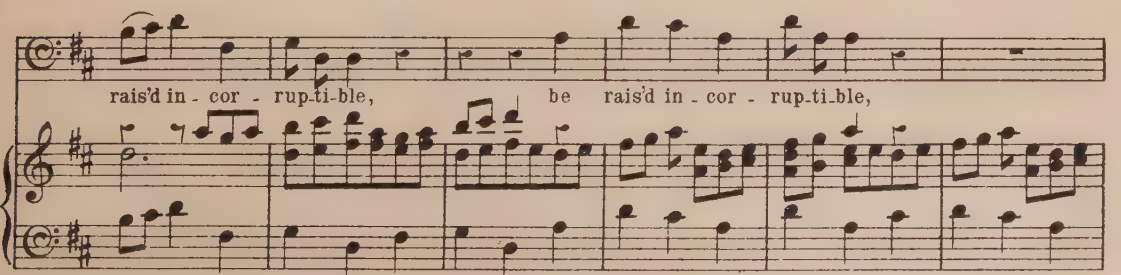
The trum-pet shall



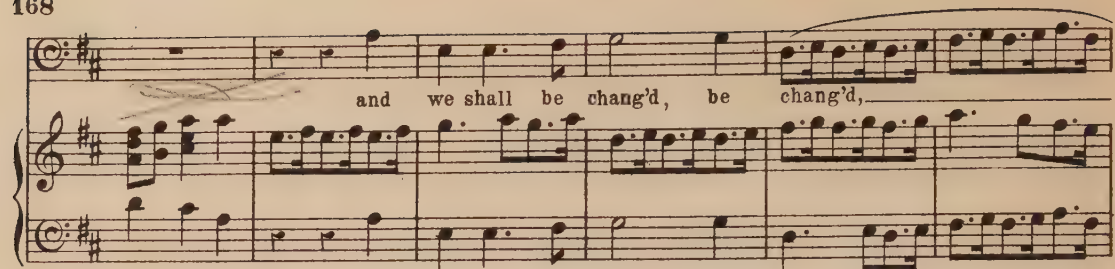
sound, The trum-pet shall sound,



and the dead shall be rais'd, be

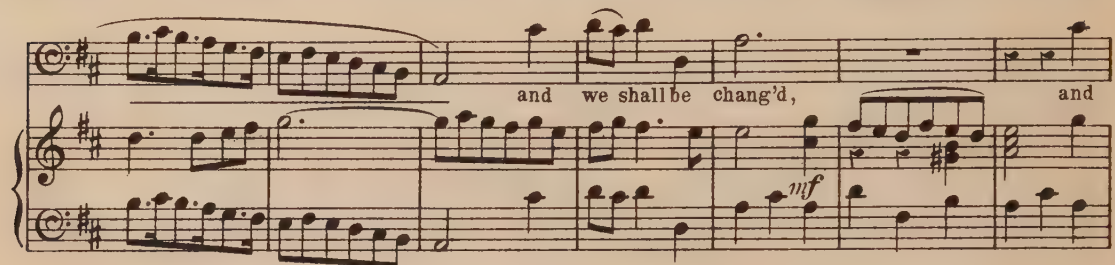


rais'd in - cor - rupti-ble, be rais'd in - cor - rupti-ble,



and we shall be chang'd, be chang'd,

This system features a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.



and we shall be chang'd, and

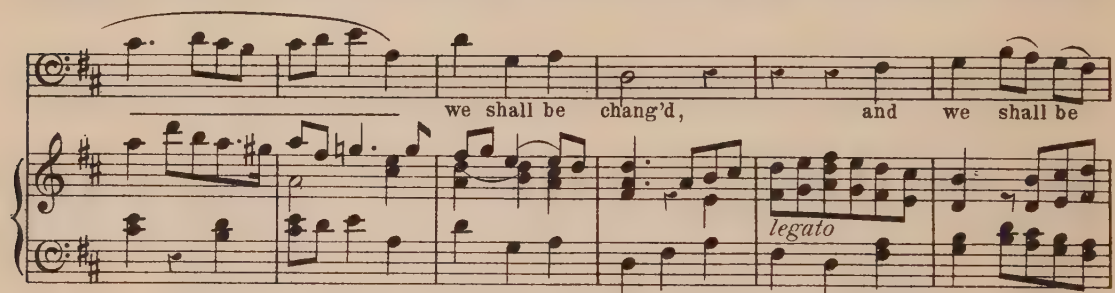
mf

The piano accompaniment continues with the eighth-note pattern, and the vocal line has a short rest before the next phrase.



we shall be chang'd, we shall be chang'd,

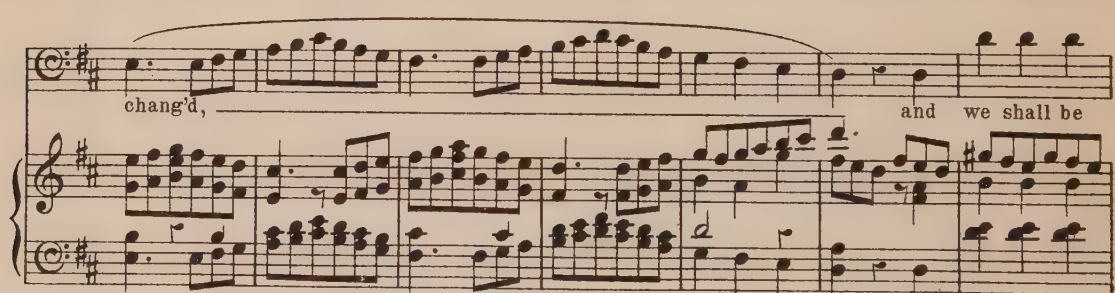
The piano accompaniment continues with the eighth-note pattern, and the vocal line has a short rest before the next phrase.



we shall be chang'd, and we shall be

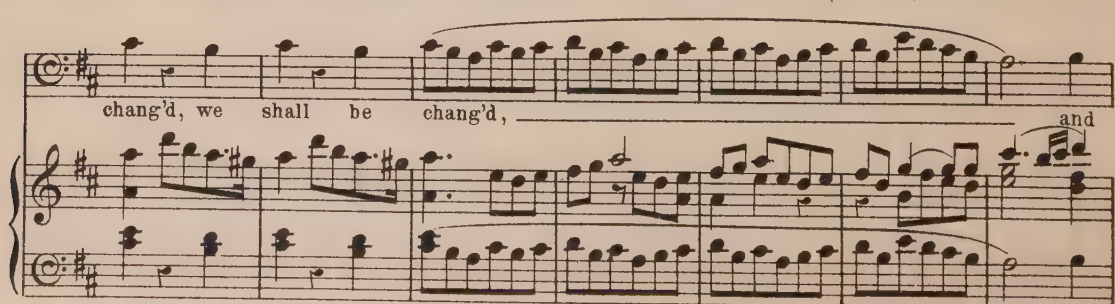
legato

The piano accompaniment continues with the eighth-note pattern, and the vocal line has a short rest before the next phrase.



chang'd, and we shall be

The piano accompaniment continues with the eighth-note pattern, and the vocal line has a short rest before the next phrase.



chang'd, we shall be chang'd, and

The piano accompaniment continues with the eighth-note pattern, and the vocal line has a short rest before the next phrase.

Adagio.

we shall be chang'd; we shall be chang'd.

Tempo I.

Adagio.

f

⁺⁾

For this cor - rup - ti - ble must put on in - cor - ruption,

p

for this cor - rup - ti - ble must put on, must put on,

must put on, must put on in -

⁺⁾ This part of the air is generally omitted.

- cor - rup-tion; and this mor - tal

must put on im - mor - ta -

li - ty,

and this mor - tal must put on im - mor - ta -

li - ty;

im - mor - ta - li - ty. The

al Segno

Alto. 1 Cor. xv. v.

Then shall be brought to pass the say - ing that is

writ - ten, Death is swal - low'd up in vic - to - ry.

*No. 53. DUET.—“O DEATH, WHERE IS THY STING?”

1 Cor. xv. v. 55.

Alto. Andante. $\text{♩} = 88.$

Tenor. Andante.

Accomp. *p*

O death, O death, where, where is thy sting! O death, where is thy sting!

O grave, O grave, where, where is thy vic - to - ry! O grave, O death, O death, where, where is thy vic - to - ry! O death, where, where is thy sting! where, where is thy sting! O grave, where is thy vic - to - ry! O death, O

*Generally omitted in performance.

where, where is thy sting! O grave, O grave, where is thy vic-to-ry! O
death, where, where is thy sting! O grave, O grave, where is thy vic-to-ry! O

grave, where is thy vic-to-ry! The sting of death is sin, the sting of death is sin, and
grave, where is thy vic-to-ry! The sting of death is sin, and the

the strength of sin is the law, the sting
strength of sin is the law, the sting of death is sin, the

of death is sin, and the strength of sin is the law.
sting of death is sin, and the strength of sin is the law.

*No. 54. CHORUS.—"BUT THANKS BE TO GOD."

Andante. $\text{♩} = 72$.

Cor. xv. v. 51, 52.

Soprano.

Alto.

Tenor.

Bass.

Accomp.

But thanks, but thanks, thanks, thanks be to God, but thanks, but

But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

But thanks, but thanks, thanks, thanks be to God, thanks be to

But thanks, but thanks, thanks, thanks be to God, thanks be to

thanks, thanks, thanks be to God, who giveth us the vic-tory, the vic-tory thro' our Lord Je-sus

God, thanks be to God, who giv-eth us the vic-tory thro' our Lord Je-sus

God, thanks be to God, to God, who giv-eth us the vic-tory thro' our Lord Je-sus

God, thanks be to God,

Christ, who giv-eth us the

Christ, who giv-eth us the vic-to-ry, who giv-eth us the

Christ, who giv-eth us the vic-to-ry, who giv-eth us, who giv-eth us the

who giv-eth us the vic-to-ry, the vic-to-ry, thro' our Lord Je-sus

vic - to - ry, thro' our Lord Je - sus Christ.

vic - to - ry, thro' our Lord Je - sus Christ. But thanks, but thanks, thanks, thanks be to God —

vic - to - ry, thro' our Lord Je - sus Christ. But

Christ, thro' our Lord Je - sus Christ.

but thanks, but thanks, but thanks, but thanks,

— thanks be to God, thanks be to God,

thanks, but thanks, thanks, thanks be to God, to God, thanks be to

but thanks, but thanks, but

thanks be to God, thanks be to God, but

but thanks, thanks be to God, to God, but thanks —

God, to God, but thanks — be to God,

thanks be to God, thanks be to God, but thanks, but thanks, thanks

thanks, but thanks, thanks, thanks, thanks be to God, thanks, thanks be to God, thanks be to

— be to God,

but thanks, but thanks, thanks, thanks be to God, thanks be to God, to

be to God,

God,

who giv-eth us the vic - to-ry, the

who giv-eth us the vic - to-ry,

God,

who giv-eth us the vic - to-ry,

who giv-eth us the

who giv-eth us the

who giv-eth us the

vic - to-ry, thro' our Lord Je - sus Christ. But thanks be to God. But thanks

vic - to-ry, thro' our Lord Je - sus Christ. But thanks, thanks be to God. But

vic - to-ry, thro' our Lord Je - sus Christ. But thanks be to God. But

vic - to-ry, thro' our Lord Je - sus Christ. But thanks be to God. But

but thanks, thanks — be to God, to God, who giv-eth us the
 thanks, but thanks, thanks be to God,
 thanks, but thanks, thanks be to God, who
 thanks, but thanks, thanks — be to God, who

vic - to-ry, who giv-eth us the vic - to-ry, who giv-eth us the vic - to-ry, thro' our Lord
 who giv-eth us the vic - to-ry, the vic - to-ry, thro' our Lord
 giv-eth us the vic - to-ry, the vic - to-ry, who giv-eth us the vic - to-ry, thro' our Lord
 giv-eth us the vic - to-ry, the vic - to-ry, who giv-eth us the vic - to-ry, thro' our Lord

Je - sus Christ.
 Je - sus Christ, But thanks, but thanks, thanks, thanks be to God, thanks,
 Je - sus Christ, but thanks, thanks, thanks be to God, thanks, thanks be to
 Je - sus Christ.

but thanks, thanks, thanks be to God,
 thanks be to God, but thanks, thanks,
 God, to God, but thanks, thanks, thanks be to God,
 but thanks, thanks, thanks be to God,

thanks be to God, who giv-eth us the vic - to - ry, through our Lord
 God, to God, who giv-eth us the vic - to-ry, who
 thanks be to God, who giv-eth us the vic - to-ry, who giv-eth us the
 thanks be to God, who giv-eth us the vic - to-ry, who

Adagio.

Je - - sus Christ, who giv-eth us the vic-to-ry, through our Lord Je-sus Christ.
 giv-eth us the vic-to-ry, who giv-eth us the vic-to-ry, through our Lord Je - sus Christ.
 vic - to-ry, the vic-to-ry, who giv-eth us the vic-to-ry, through our Lord Je - sus Christ.
 giv-eth us the vic-to-ry, who giv-eth us the vic-to-ry, through our Lord Je-sus Christ.
Adagio.

*No. 55. AIR.—“IF GOD BE FOR US, WHO CAN BE AGAINST US?”

Romans, viii. v. 31.

Larghetto. ♩ = 88.

Accomp. *mf*

Soprano.

If

p

God be for us, who can be a - gainst us? who can be a -

mf *p*

gainst us? who can be a - gainst us? If God be for us, who

mf *p*

The musical score is written for piano and soprano. The piano part is in 3/4 time, marked 'Larghetto' with a tempo of 88 beats per minute. It features a melody in the right hand and a supporting bass line in the left hand, with various trills and ornaments. The soprano part enters in the fourth system with the word 'If' and continues with the main melody. The lyrics are: 'If God be for us, who can be against us? who can be against us? If God be for us, who can be against us?'. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The key signature has two flats (B-flat and E-flat).

* Generally omitted in performance.

can be a - gainst us?

mf

Who shall lay a - ny thing to the charge of God's e -

p

lect? of God's e - lect?

mf

Who shall lay a - ny thing to the charge

p

of God's e - lect?

mf

It is God that jus - ti -

p

fi - eth, It is God that jus - ti - - fi - -

eth,

Who is he that con - demneth? Who is

he that con - demneth? Who is he that con - demn -

eth? It is Christ that di-ed,

mf *p* *mf*

yea, ra-ther, that is ris-en a - gain; who

p *mf* *p*

is at the right hand of God, who makes in-ter-ces-sion for us, who

makes in-ter-ces-sion for us, in-ter-ces-sion for us, who makes in-ter-ces - -

- sion, who makes in - ter - ces -

mf *tr.* *p*

sion for us, who is at the right hand of God, who is at the

right hand of God, at the right hand of God, who makes in - ter -

Adagio.

colla voce

ces - sion for us.

mf *tr.*

tr. *tr.* *tr.* *tr.*

tr. *ritard.*

No. 56. CHORUS.—“WORTHY IS THE LAMB THAT WAS SLAIN.”

Rev. v., 12.

Largo. $\text{♩} = 60$.

Soprano.

Alto.

Tenor.

Bass.

Accomp.

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Andante. $\text{♩} = 76$.

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

God by his blood, to receive power, and riches, and wisdom, and strength, and

Largo. $\text{♩} = 60$.

honour, and glo - ry, and bless - ing. Wor - thy

honour, and glo - ry, and bless - ing. Wor - thy

honour, and glo - ry, and bless - ing. Wor - thy

honour, and glo - ry, and bless - ing. Wor - thy

is the Lamb that was slain, and hath re - deem - ed us to

is the Lamb that was slain, and hath re - deem - ed us to

is the Lamb that was slain, and hath re - deem - ed us to

is the Lamb that was slain, and hath re - deem - ed us to

Andante. $\text{♩} = 76$.

God, to God by his blood, to receive power, and riches, and

God, to God by his blood, to receive power, and riches, and

God, to God by his blood, to receive power, and riches, and

God, to God by his blood, to receive power, and riches, and

Andante.

wisdom, and strength, and honour, and glory, and bless - ing.

wisdom, and strength, and honour, and glory, and bless - ing.

wisdom, and strength, and honour, and glory, and bless - ing.

wisdom, and strength, and honour, and glory, and bless - ing.

Larghetto.

Blessing and honour, glory and pow'r be un-to him, be un-to him, that sit-teth up-on the

Blessing and honour, glory and pow'r be un-to him, be un-to him, that sit-teth up-on the

Larghetto.

Blessing and honour, glo-ry and pow'r, be un-to him, be un-to

throne, and un - to the Lamb,

throne, and un - to the Lamb.

him, that sit-teth up-on the throne and un - to the Lamb

Bless - ing and

that sit-teth up-on the throne, and un - to the Lamb,

for e - ver, and e - ver, for e - ver, and e - ver, glo -

ho-nour, glo-ry, and pow'r, be un - to him, be un - to him,

for e - ver, and e - ver, for e - ver, and e - ver, for e - ver and

Blessing and ho-nour, glo-ry and

- ry,

for e - ver and e - ver, for e - ver, that

e - ver, for e - ver and e - ver,

pow'r be un - to him, be un - to him that sit - teth up - on the

that sit - teth up - on the throne, and

sit - teth up - on the throne, up - on the throne, and

and

throne, up - on the throne, up - on the throne, and

un - - - to the Lamb. Bless-ing and
 un - - - to the Lamb. Bless-ing and ho - nour, glo - ry and
 un - - - to the Lamb.
 un - - - to the Lamb. Bless-ing and ho - nour, glo - ry and pow'r, be un - to

ho - nour, glo - ry and pow'r, be un - to him, glo - -
 pow'r, be un - to him, glo - - - ry be un - to him,
 Blessing and ho - nour, glo - ry and pow'r, be un - to
 him for e - ver.

- - ry be un - to him that
 that sit-teth upon the throne,
 him, and un - - to the Lamb,
 that sit-teth upon the throne,

sit - teth up - on the throne, that sit - teth up - on the throne
 that sit - teth up - on the throne for
 Bless - ing and
 and un - - - to the Lamb for

for e - ver and e - - - ver, and un - - - to the Lamb for
 e - ver and e - - - ver and un - - - to the Lamb for
 honour, glo - ry and pow'r, be un - to him. Blessing and ho - nour, glo - ry and pow'r, be un - to him for
 e - ver and e - - - ver. Blessing and ho - nour, glo - ry and pow'r, be un - to him for

e - - ver. Blessing and ho - nour, glo - ry and pow'r, be un - to him, be un - to him.
 e - ver. Blessing and ho - nour, glo - ry and pow'r, be un - to him, be un - to him. Blessing and
 e - - ver. Blessing and ho - nour, glo - ry and pow'r, be un - to him, be un - to him. Blessing and
 e - - ver. Blessing and

ho - nour, glo - ry and pow'r, be un - to him, be un - to him,

ho - nour, glo - ry and pow'r, be un - to him, be un - to him,

ho - nour, glo - ry and pow'r, be un - to him, be un - to him,

blessing, ho - nour, glo - ry, and power, be un - to him, that sit-teth up-on the

blessing, ho - nour, glo - ry, and power, be un - to him, that sit-teth up-on the

blessing, ho - nour, glo - ry, and power, be un - to him,

blessing, ho - nour, glo - ry, and power, be un - to him, that

throne, up - on the throne, and un - to the Lamb —

throne, — and un - to the Lamb, for e - ver, for

that sit-teth up-on the throne, and un - to the Lamb, for e - ver, for

sit-teth up-on the throne, and — un - to the Lamb, un - to the Lamb, for

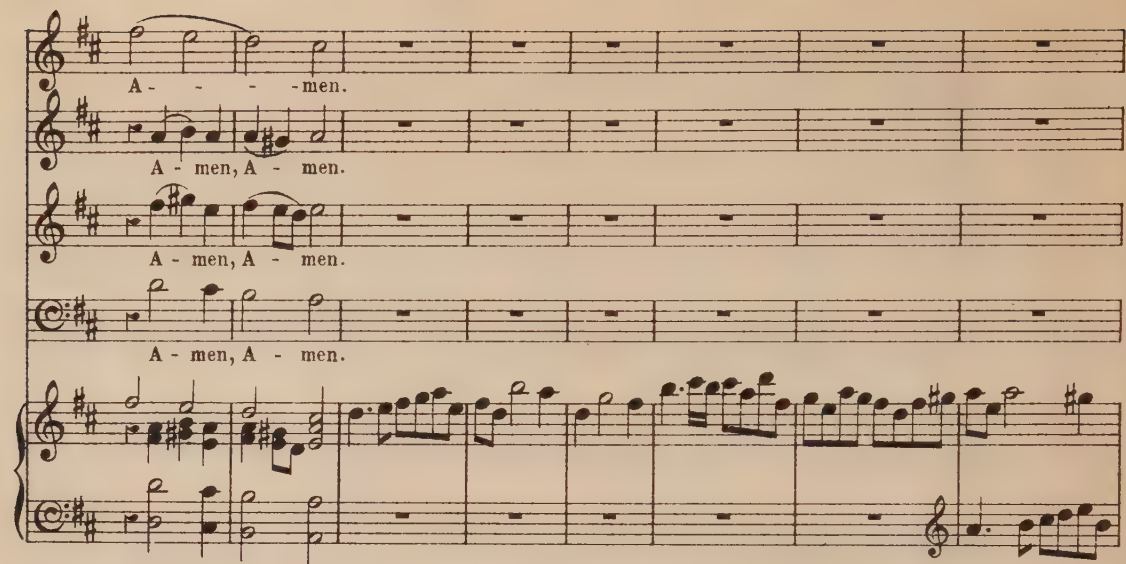
for e - - - ver, for e - - - ver and e - - - ver, for
 e - - - ver, for e - ver, for e - ver and e - ver, for
 e - ver, for e - ver, for e - ver and e - ver, for
 e - ver, for e - ver, for e - ver and e - ver, for

e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e -
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for
 e - ver and e - ver, for e - ver and e - ver, for e - ver and e -
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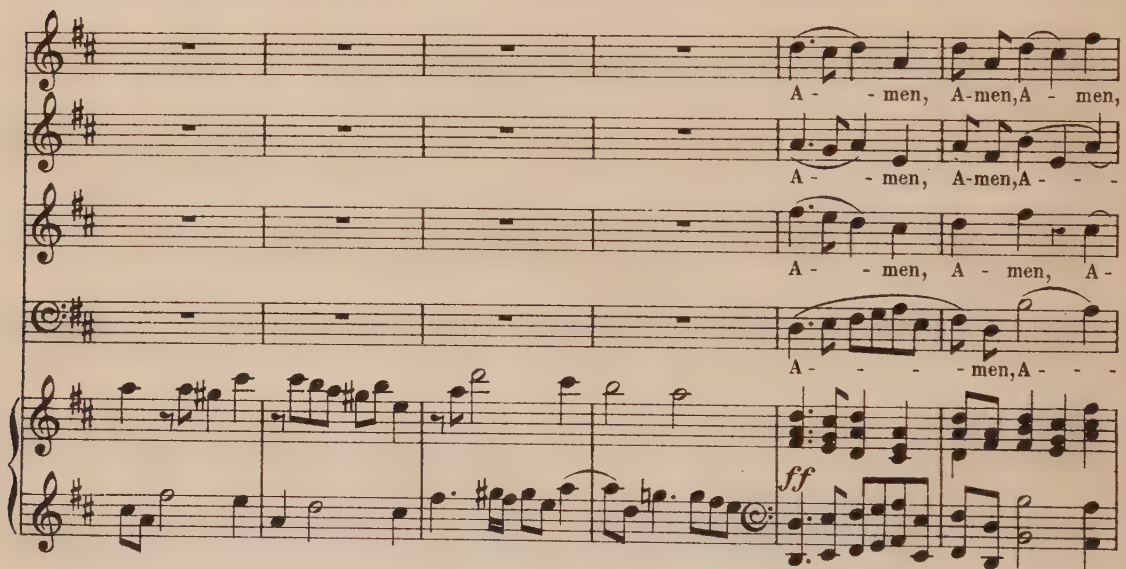
Adagio.

e - - - ver, for e - ver and e - - - ver, for e - ver and e - - - ver.
 - ver, for e - ver and e - - - ver, for e - ver and e - - - ver.
 e - - - ver, for e - ver and e - - - ver, for e - ver and e - - - ver.
 - ver, for e - ver and e - - - ver, for e - ver and e - - - ver.

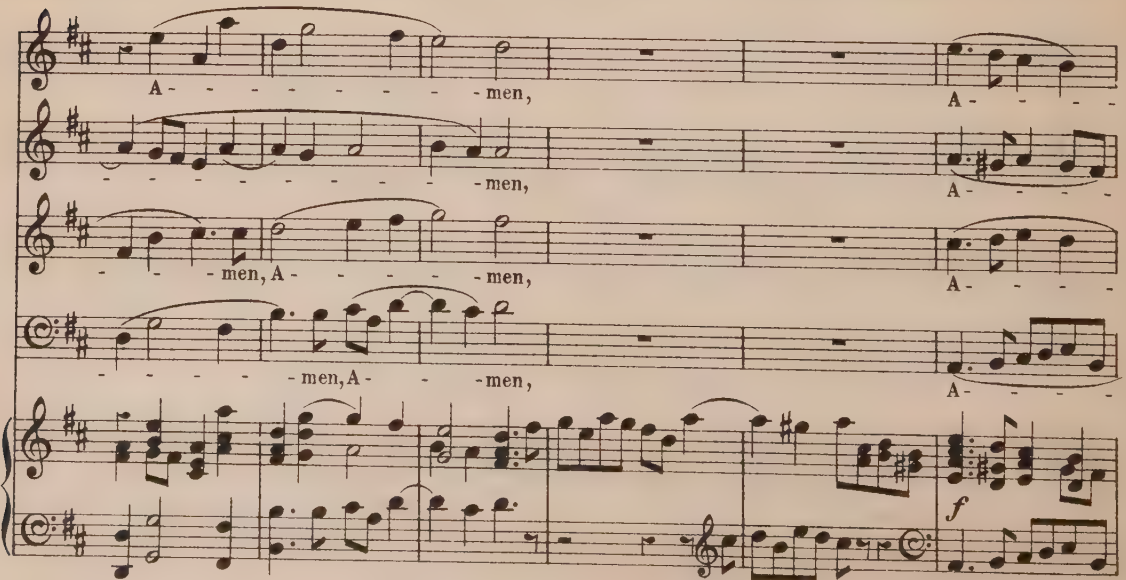
Adagio.



First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics for the vocal parts are: Soprano: A - - - - men.; Alto: A - men, A - men.; Tenor: A - men, A - men.; Bass: A - men, A - men.



Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics for the vocal parts are: Soprano: A - - men, A-men, A - men,; Alto: A - - men, A-men, A - - -; Tenor: A - - men, A - men, A -; Bass: A - - - - men, A - - -.



Third system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics for the vocal parts are: Soprano: A - - - - - men,; Alto: - men,; Tenor: - men, A - - - - men,; Bass: - men, A - - - - men,.

men, A - men, A - - - - - men, A -

men, A - - - - - men, A - men, A -

- men, A - - - - - men, A - - men, A - men, A -

- men, A - - - - - men, A - - - - - men, A -

- men, A - - - - - men, A - - - - - men, A -

- men, A - - - - - men, A - - - - - men, A -

- men, A -

- men, A - - - - - men, A -

- men, A - - - - - men, A - - - - - men,

- men, A - - - - - men, A - - - - - men,

- men, A - - - - - men, A - - - - - men,

- men, A - - - - - men, A - - - - - men,

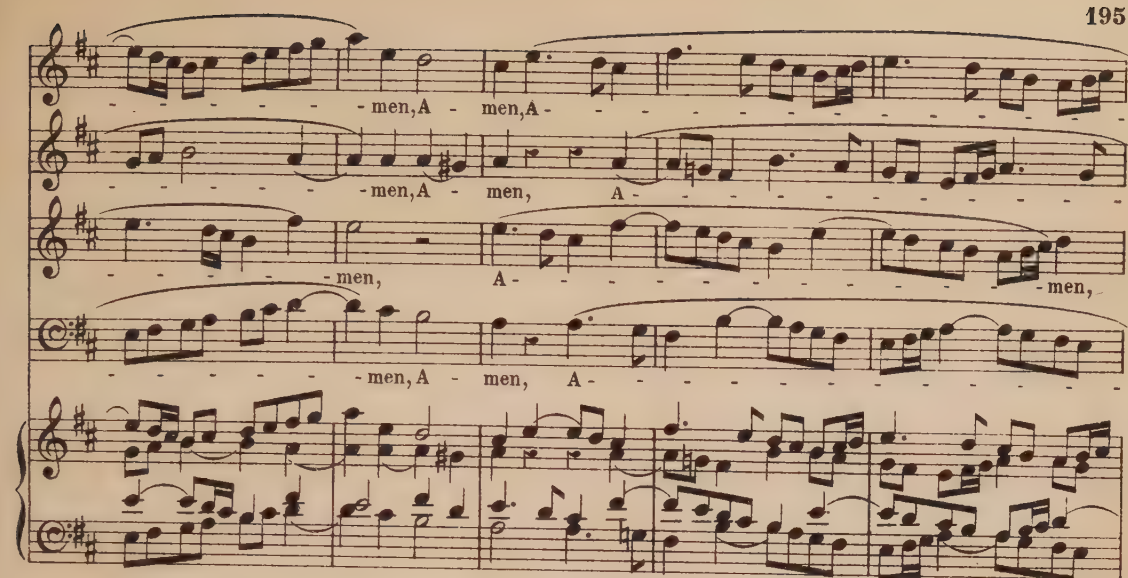
- men, A - - - - - men, A -

- men, A - - - - - men, A -

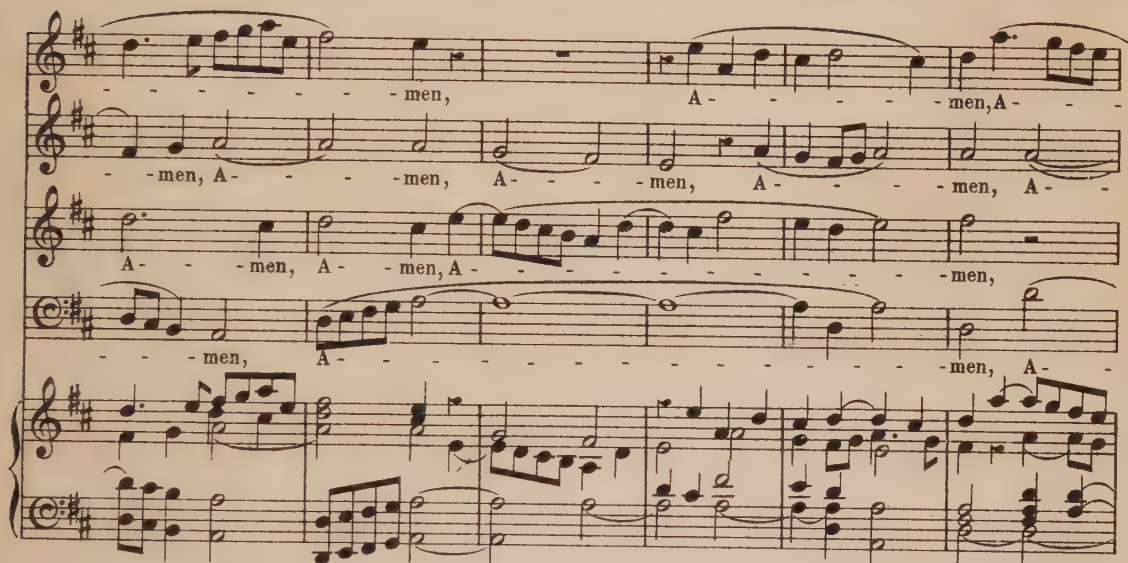
A - - - - - men, A -

- men,

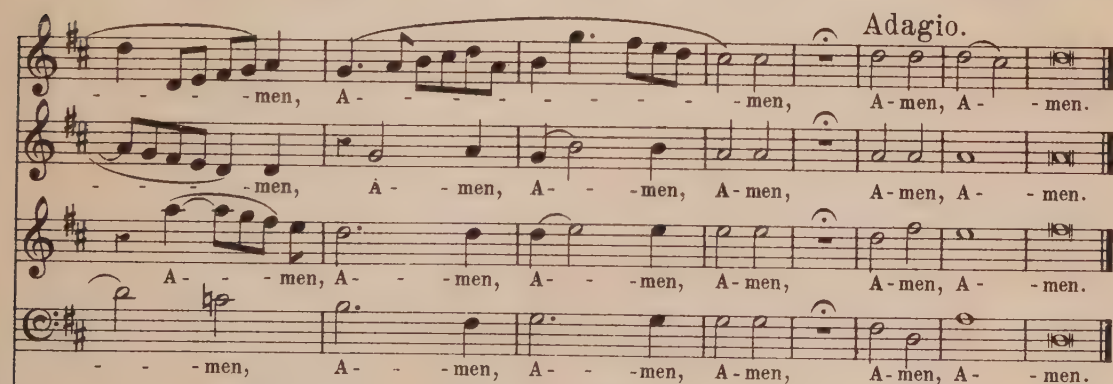
[illegible][illegible][illegible]



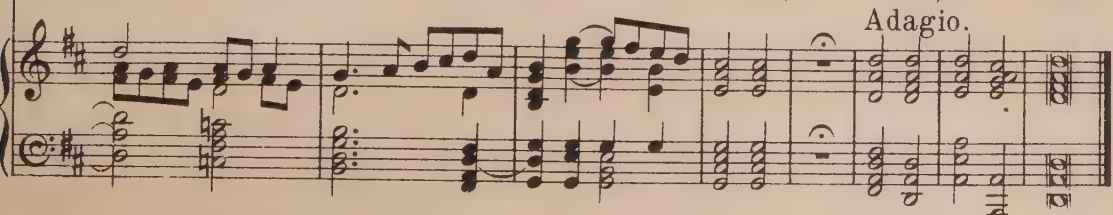
First system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "- men, A - men, A -", "- men, A - men, A -", "- men, A -", and "- men, A -". The bottom staff is a piano accompaniment with a complex, flowing melody.



Second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "- men, A -", "- men, A -", "- men, A -", and "- men, A -". The bottom staff is a piano accompaniment with a complex, flowing melody.



Third system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "- men, A -", "- men, A -", "- men, A -", and "- men, A -". The bottom staff is a piano accompaniment with a complex, flowing melody. The tempo marking "Adagio." is placed above the fourth staff.



Fourth system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "- men, A -", "- men, A -", "- men, A -", and "- men, A -". The bottom staff is a piano accompaniment with a complex, flowing melody. The tempo marking "Adagio." is placed above the fourth staff.

